



Ministry of
Culture and
Recreation

Ontario


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PLAY TO MUSIC





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PLAY TO MUSIC

The material for this booklet has been prepared for
the Sports and Fitness Division, Ministry of Culture and Recreation
by Shelley Gordon Garshowitz.



Ontario

Ministry of Sports and
Culture and Fitness
Recreation Division

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PLAY TO MUSIC

Music has universal appeal and has always been one of the principal forms of recreation. The play leader is wise to include some form of music activity in every day's program. You may ask "Why bother?" Consider:

BENEFITS FOR THE LEADER

- It's fun.
- It can include different age groups and both sexes at the same time.
- It requires little or no equipment.
- It can bring immediate satisfaction or be built into projects that develop over a period of time.
- It can be combined with other activities, such as crafts, dramatics, hiking and tripping.
- It can be played indoors or out, in small or large spaces, with few or many children.
- It can be exuberant and active or quiet and restful.

BENEFITS FOR THE CHILDREN

- It's fun.
- It provides structure and yet offers many possibilities for creativity.
- It offers opportunity for physical development, intellectual stimulation and social skill learning.
- If used properly it promotes coopera-

tion and allows each child to enjoy full membership in the group without having to pass a skill test.

With all these benefits to be gained, why is it that leaders often avoid using music in play activities?

For those who have studied music, the explanation can be rooted in the seriousness with which they have been taught to view music. They see it as an art form and not as play material. Leaders with no music training, on the other hand, are hampered by their awe and fear of the subject and by doubts about their ability to use it. This is understandable.

There are many things in our upbringing and in our schooling that contribute to that fear. How often have we been told to stop singing because our pitch was off? How many children have been excluded from school performances because auditions selected the best voices and the most skilled instrumentalists? These and many more messages come our way and cause us to conclude that music is for the gifted.

Furthermore, our culture does not encourage musical activity in other than spectator roles. Yes, we do get to hear a great deal of music on radio, television, tapes, records, and occasionally at concerts. But how often does the average person gather with others to sing, dance or play musical games? It is no wonder that play leaders often are unwilling to include musical activities in the play time. Is there a way to overcome some of the inhibitions?

It may be helpful to recognize that, in some form, we do make music all the time without being aware of it. There is rhythm in our run or walk and melody in

our speech. When we call to a friend across the street "Hi Nancy" we are actually singing two or three notes - some higher and others lower in pitch. Our body parts have a rhythm of their own - the heart, the lungs. If we can think of music as an extension of these natural phenomena, it may help to melt away some of the fear that we have about this delightful pastime. With a little bit of effort it can become available to most leaders, on some level.

Musical play can happen in a variety of ways. In this manual you will find activities that the author has found to be well received and practical in a play setting. They are games to music, songs, rhythm bands, singing games and play parties, folk dances and square dances. You may decide to use only some but it is hoped that you try them all, because if you offer a varied program you will sustain interest, fun and excitement for yourself and your group.

The warm-ups that precede the song and dance sections, fine activities on their own, are particularly useful as ways to ease into what may not come naturally. Try these first. They may be enough for a while. When you are inspired to go further and need help with reading music there is a section that briefly explains the essentials.

While this booklet was designed primarily to serve the needs of play leaders who work with children, most of the material can be used with other age groups as well.

SONGS

WHY SING?

- Brings group together.
- Is restful after active play.
- Can be calming or exciting.
- Can create, or appeal to, a variety of moods: serious, silly, sentimental.
- Offers different levels of participation. The listener is still part of the group while the child who is ready to make an individual contribution can do so legitimately.
- Can stimulate the imagination.
- Is a pleasant way to learn about people, places, events, languages.

HOW TO LEAD

- Arrange singers in close seating because scattered voices cannot support each other. To create an easy, informal atmosphere, the ground or floor is better than chairs. Place yourself where you can be seen and heard but not apart from the group.
- Prepare a program of varied songs but be ready to change it as you go. Allow time to include suggestions from the group.
- Instrumental accompaniment is useful but not essential. Use an instrument if you play one, but only if it still allows you to concentrate on the group and the song.

WARM-UPS FOR SINGING

- Start with songs that you and the group know, for instance: Jingle Bells, She'll Be Coming Round the Mountain, He's Got the Whole World in His Hands.
- If you are concerned about finding that first note, share your problem with the group. They will help.
- Avoid wordy songs.
- Teach small units at a time. Hum, whistle, la, la, la - words can wait.
- Repeat often. Children like familiar songs.
- Encourage improvisation where appropriate.
- With large groups use your arms to help everyone start, sing and finish together.

WHAT TO SING?

Most of the songs in this manual are drawn from traditional folk material. They are recommended because of qualities which appeal to children more than any other type. Since they are born out of people's real experiences, they have an honesty youngsters respond to and a clear structure they can manage.

The selections are divided into four groups: quiet songs, lively songs, rounds and songs with actions. Each has its own value and a well balanced program should contain a mixture.

Try some of the warm-ups to help get things started.

RHYTHMIC ACTIVITIES

Clap to recorded music. Use familiar songs or dances - marches and square dance music are good too. What is needed is a strong, clear beat that can be responded to, without strain, by each child.

Clap hands or snap fingers while singing familiar songs, e.g. Frère Jacques, Jingle Bells. Here each chooses one motion or does a combination of the two.

To recorded music. Follow the leader in clapping, snapping or patching (hands patting the thighs). As leader changes so does the group.

Echo clapping. The leader does a combination of claps, snaps and/or patches in short phrases of four or three counts. As soon as the leader is finished the group echoes the same phrase. Here are some examples:

Leader: Clap, clap, clap, clap
(this is a count of four)

Group: Clap, clap, clap, clap

Leader: Snap, snap, snap, snap

Group: Snap, snap, snap, snap

Leader: Clap, snap, clap, snap etc.

Leader: Patch, clap, clap (this is a count of three)

Group: Patch, clap, clap

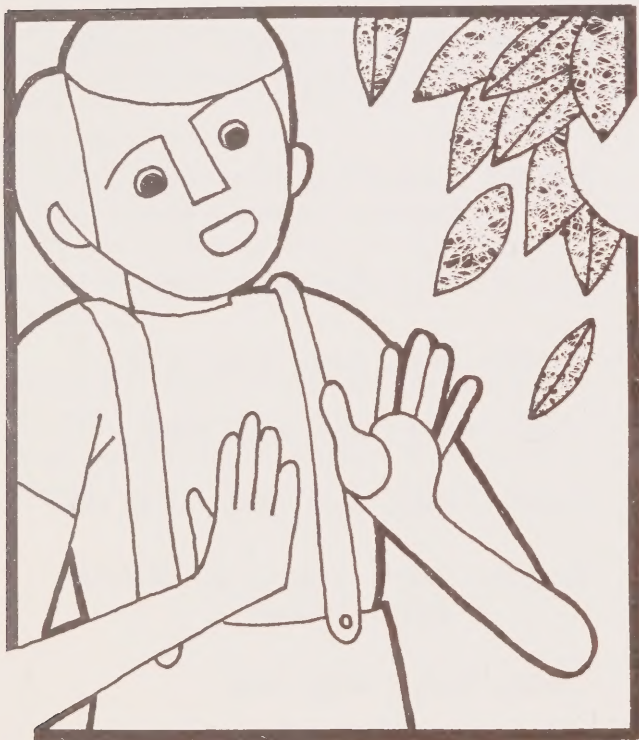
Leader: Patch, clap, snap etc.

On any of the counts two actions can be fitted in the place of one.

e.g.(1)clap, (2)patch,patch, (3)clap,(4)snap
or (1)patch, (2) clap,clap, (3) snap

After some practice, leadership can come from volunteers in the group. Other motions such as patting the head, rubbing the stomach, stamping feet can also be used but keep them simple.

Rhythm conversation. Leader does a pattern, as in echo clapping. The group answers in different patterns (choices made individually) but stays together for the same number of beats as were used by the leader. Some may choose to echo the leader while the more adventurous will improvise.



Group rhythms. Divide the participants into three sections. Each section does a different pattern (see echo clapping) as all sing one song or a round.

Limber Jack. This is a wooden dancing doll that will dance only when people sing. The leader taps a board in time with the songs. The doll bounces rhythmically in amusing dance-like motions. Can be purchased or made. See resource list.

MELODIC ACTIVITIES

Name chanting Volunteers from the group contribute their names. Put together three or four of different lengths so that the group can chant them in unison to the count of three or four. e.g.

1.	2.	3.	4.
Paul	Susan	and Peter	
Jennifer	Michael	Robert and Lynn	

Clapping or snapping can be added - one to each count. Names of places can also be used.

Echo nonsense sounds As in echo clapping (see previous page) leader makes a group of nonsense sounds and group echoes these. For example:

Oog, eekk, aaa, boo

Ho, hum, pow, loo

Ing, room, lee

What am I? This is a guessing game. Volunteers, one at a time, move and sound like some creature (cat, dog, elephant, owl) or some object (train, airplane, clock) of their own choice. Others try to guess what the sound is.

Instruments Each person chooses an instrument on which to pantomime--play a song in unison with the group. The sound of the instrument is made by the voice.

Sing, Hum, Whistle Choose a song that is familiar to all. Let everyone sing it through once, for instance: Twinkle, Twinkle Little Star, Jingle Bells. Now practise humming and then whistling it. Explain that when you lead them by waving your hands, they are to sing as usual. If, however, you raise a hand and place a finger in front of your lips, they are to hum the melody immediately. If you raise both hands as if playing a piccolo or a recorder or fingering an imaginary instrument, they are to whistle the melody, always continuing from the point where they stopped doing the previous action. (Reprinted with permission of McGraw-Hill Book Company from Recreation Leader's Handbook by Richard Kraus.)

QUIET SONGS

Bye-lo My Baby

Go Tell Aunt Rhodie

Bye, Baby Bunting

An Iroquois Lullaby

Peter and Paul

Ol' Texas

Cock Robin

My Twenty Pennies

Land of the Silver Birch

Peace of the River

REMINDER LIST OF OTHER QUIET SONGS

He's Got the Whole World in His
Hands

Michael Row the Boat Ashore

Mary Had a Little Lamb

Twinkle, Twinkle Little Star

Kumbaya

Jacob's Ladder

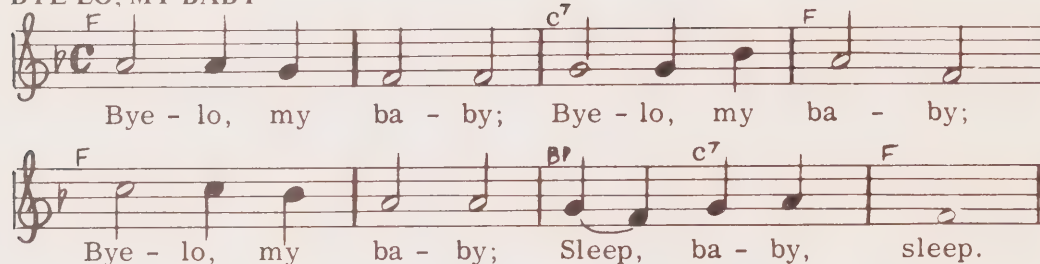
Cockles and Mussels

The Riddle Song (I Gave My Love a
Cherry)

Hush Little Baby

Taps

BYE-LO, MY BABY



GO TELL AUNT RHODIE (U. S. A.)

Same melody as Bye-Lo, My Baby

Go tell Aunt Rhodie, go tell Aunt Rhodie,
Go tell Aunt Rhodie that the old grey
goose is dead.

The one she'd been saving, the one she'd
been saving,
The one she'd been saving to make a
feather bed.

She died in the millpond...standing on
her head.

The goslings are screaming...wanting to
be fed.

The gander is crying...because his wife
is dead.

So go tell Aunt Rhodie...that the old grey
goose is dead.

BYE, BABY BUNTING

Bye, Ba - by Bunt - ing, Dad - dy's gone a -
 hunt - ing To get a lit - tle rab - bit skin to
 wrap the Ba - by Bunt - ing in.

AN IROQUOIS LULLABY

Capo - 5th Position

Chords in Key of A minor

Dolce

Am Dm Am Dm Am F
Dm Gm Dm Gm Dm Bb

Ho, Ho, _ Wa - ta - nay, Ho, Ho, _ Wa - ta - nay

Am F Em Dm F Dm Am
Dm Bb Am Gm Bb Gm Dm

Ho, Ho, _ Wa - ta - nay, Ki - yo - ke - na, Ki - yo - ke na.

The Iroquois were the most important Indian tribe in eastern Canada, living along the St. Lawrence and the Great Lakes. Their songs were very short and usually consisted of a few words repeated over and over. Alan Mills learned this little lullaby from Iroquois at the Caughnawaga Indian Reserve near Montreal.

Words mean: Sleep, little one.

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PETER AND PAUL

Hungarian Folk Song

D Em

Haj - ma - si Pé - ter, Haj - má-si Pál,

A7 D D

Haj - má-si Pé - ter, Haj- má- si Pál, Haj-má-si Pé-ter,

G E7 D A7 D

Haj-má-si Pál, Haj - má-si Pé - ter, Haj - má-si Pál.

1. Hajmási*Péter, Hajmási Pál,
Hajmási Péter, Hajmási Pál,
Hajmási Péter, Hajmási Pál,
Hajmasi Péter, Hajmasi Pal,
Hajmási Péter, Hajmási Pál.

*"High-mah-she", the family name comes first in Hungary. Peter and Pal are brothers; when one is absent, his name is silent. Translated by Suzy Sann Harsanyl.

2. Off went our Péter, home stayed our Pál.
Hajmási (silent), Hajmási Pal.
3. Off went our Péter, off went our Pál.
4. Back came our Péter, but not our Pál.
5. Back came our Péter, back came our Pál.

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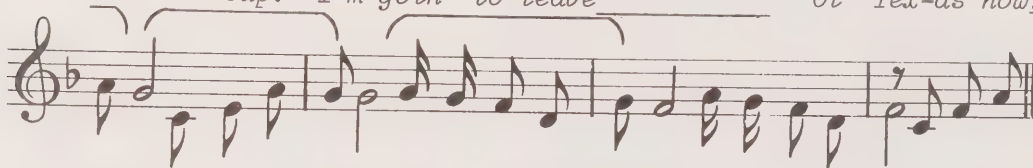
OL' TEXAS



Leader: I'm goin' to leave _____ Ol' Tex-as now, _____ They've got no

Group: I'm goin' to leave _____

Ol' Tex-as now, _____



use _____ For the long-horn cow. _____

They've got no use _____ *For the long-horn cow.*

Leader: I'm going to leave

Group: I'm going to leave

Leader: Ol' Texas now,

Group: Ol' Texas now,

Leader: They've got no use

Group: They've got no use

Leader: For the long-horn cow.

Group: For the long-horn cow.

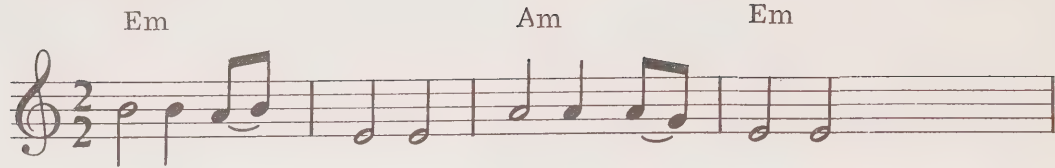
They've plowed and fenced my cattle range,
And the people there are all so strange.

I'll take my horse, I'll take my rope,
And hit the trail upon a lope.

Say adios to the Alamo,
And turn my head toward Mexico.

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Outdoors

COCK ROBIN



Who killed cock rob - in? Who killed cock rob - in ?



"I," said the spar-row, "With my lit-tle bow and arrow. It was



I, oh, - it was I. "

1. Who killed cock robin?
Who killed cock robin?
"I," said the Sparrow,
"with my little bow and arrow,
It was I, oh, it was I."
2. Who saw him die?
"I," said the fly,
"with my little teeny eye."*
3. Who caught his blood?
"I," said the fish,
"with my little silver dish."*
4. Who made his coffin?
"I," said the snipe,
"with my little pocket knife."*
5. Who made his shrouden?
"I," said the beetle,
"with my little sewing needle."*
6. Who dug his grave?
"I," said the crow,
"with my little spade and hoe."*
7. Who hauled him to it?
"I," said the bear,
"just as hard as I could tear."*
8. Who let him down?
"I," said the crane,
"with my little golden chain."*
9. Who pat his grave?
"I," said the duck,
"with my big old splatter foot."*
10. Who preached his funeral?
"I," said the swallow,
"just as loud as I could holler."*

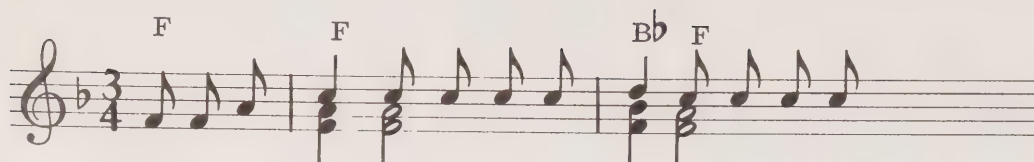
* Give the group an opportunity to guess the rhyming word.

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MY TWENTY PENNIES

Venezuelan Folk Song

Trans. by Olcott Sanders



With twen-ty pen-nies, with twen-ty pen-nies, with twen-ty



pen-nies I bought a pa - va. (1) The pa - va had a pa -



vi - to. I have the. pa - va and the pa - vi - to,



And thus I have yet My twen - ty pen - nies.

- * 1. Pava - turkey
- 2. Gata - cat; gatico - kitten
- 3. Chiva - goat; chivito
- 4. Mona - monkey; monito
- 5. Lora - parrot; lorito
- 6. Vaca - cow; vaquito

* During arts and crafts time children can make pictures (cut-outs) of these animals and use them while singing.

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from My Heart Sings

LAND OF THE SILVER BIRCH (ONTARIO)

Land of the sil-ver birch, Home of the Bea-ver
 High on the rock-y ledge, I build my wig-wam
 Where still the might-y moose wan-ders at will
 Close to the wa-ter's edge sil-ent and still
 Blue lake and rock-y shore, I will re-turn once more

(unison)
 Boom de de Boom Boom, Boom de de Boom Boom,
 Boom de de Boom Boom, Boo - - - oo - - - oom.

PEACE OF THE RIVER

Peace I ask of thee O Riv-ver, Peace, peace, peace
 When I learn to live se-re-ne-ly, Cares will cease.
 From the hills I gath-er cour-age, vis-ion of the day to be,
 Strength to lead and faith to fol-low, All are giv-en un-to me.
 Peace I ask of thee O Riv-er, Peace, peace, peace.

LIVELY SONGS

Patsey Orey-Ay

Crawdad Song

This Old Man

Sarasponda

Michael Finnegan

Three Pirates

Weggis Song

Haul on the Bowline

REMINDER LIST OF OTHER LIVELY SONGS

Pick a Bale of Cotton

She'll Be Coming Round the Mountain

This Old Man

Jingle Bells

I've Been Working on the Railroad
(see playparty section)

I know an Old Woman Who Swallowed
a Fly

The Green Grass Grew All Around

When I First Came to this Land

Old MacDonald Had a Farm

Amen

Allouette

The Quartermaster's Store

This Land is My Land

Aupres de Ma Blonde

PATSY OREY-AY

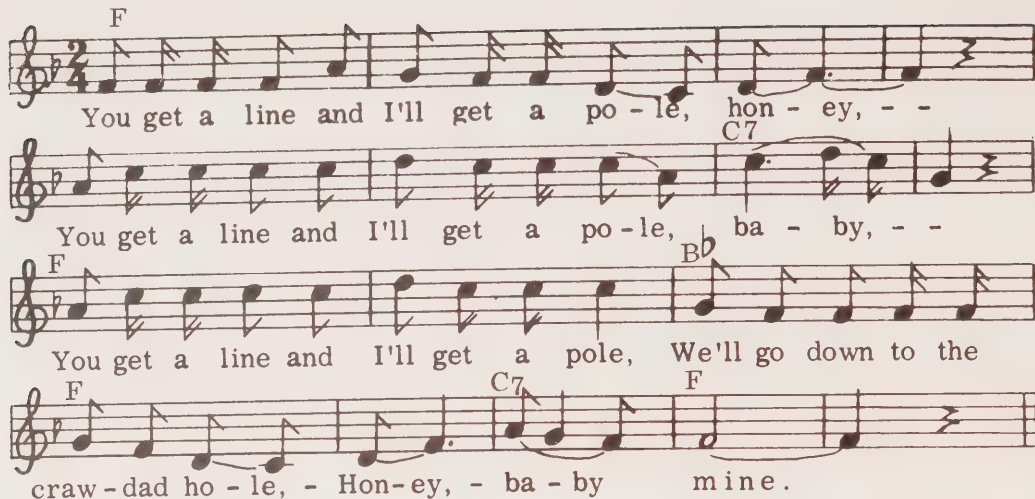
Eigh-teen hun-dred and eigh-ty one C P R was just be-gun
Pat-sy O - ree O - ree - ay, Pat-sy O - ree - O - ree-ay

C P R was just be - gun Work-in' on the rail - road
Pat-sy O-ree O - ree - ay

1882 looking around for something to do
1883 rail-road company accepted me
1884 found my back was mighty sore
1885 found myself more dead than alive

1886 stepped on a pile of dynamite sticks
1887 found myself on the way to heaven
1888 pickin' the lock at the pearly gate
1889 floating around on the clouds sublime

CRAWDAD SONG



You get a line and I'll get a po-le, hon-ey, - -
 You get a line and I'll get a po-le, ba-by, - -
 You get a line and I'll get a pole, We'll go down to the
 craw-dad ho-le, - Hon-ey, - ba-by mine.

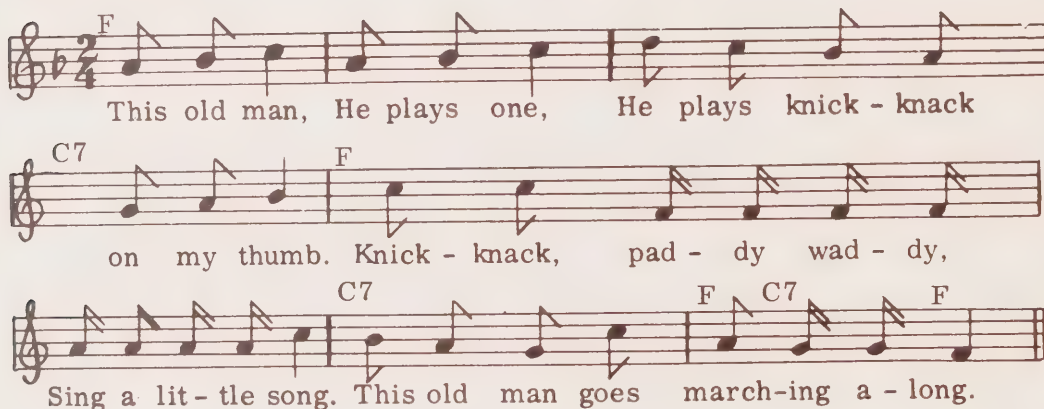
2. Here comes a man with a sack on his
 back, honey,
 Got more crawdads than he can pack.

4. Heard a duck say to the drake, honey,
 Ain't no crawdads in this lake.

3. Crawdad man done bus' his sack, honey,
 Watch those crawdads backin' back.

5. Wake up Sue, you've slept too late,
 honey,
 Crawdad man done pass your gate.

THIS OLD MAN



This old man, He plays one, He plays knick - knack
 on my thumb. Knick - knack, pad - dy wad - dy,
 Sing a lit - tle song. This old man goes march-ing a - long.

This old man, he plays two,
 He plays knick-knack on my shoe*
 Three - on my tree*
 Four - on my door*
 Five - on my hive*

Six - on my sticks*
 Seven - on my devon*
 Eight - on my pate*
 Nine - on my line*
 Ten - now and then.*

*Suggestions for these can come from the group.

SARASPONDA

C

Sa - ra - spon-da, Sa-ra-spon-da, Sa - ra
Boom - da, Boom-da, Boomda, Boomda, Boomda, Boomda, boomda, boom-da,
-spon-da, Ret-set-set! Sa - ra - spon-da, Sa - ra-spon-da, Sa - ra
Boom-da, boom-da, boom-da, boomda, boom-da, boom-da, boomda, boom-da,
spon-da, Ret - set - set! (ALL) Ah-do - ray - oh! Ah -
Boom-da, Boom-da, Boom- da. do - ra-boom-day-oh! Ah - do - ray boom-day - ret - set - set,
Aw - say - paw - say - oh!

The "Boom-da" should be sung in an under-
tone. It represents the "burr" of the spinning
wheel. It should be sung very softly.

MICHAEL FINNIGAN

G

There was an old man named Mich-ael Fin - ni - gan,
He had some whisk-ers on his chin - ni - gan, A -
long came the wind and blew them in a - gain,
Poor old Mich-ael Fin-ni - gan! Be - gin a - gain!

THREE PIRATES

traditional English ballad

1 Three pi - rates came to Lon - don Town, Yo ho, yo ho,
 2 At first they came to Way - side Inn, Yo ho, yo ho,

Three pi - rates came to Lon - don Town, Yo ho, yo ho,
 At first they came to Way - side Inn, Yo ho, yo ho,

Three pi - rates came to Lon - don Town, To see the king put on his crown,
 At first they came to Way - side Inn. And said, "Good land - lord, let us in."

chorus
 Yo ho, you lub - bers, yo ho, you lub - bers, Yo ho, yo ho, yo ho!

3. Oh landlord, have you hoards of gold,
 Yo ho, yo ho,
 Oh landlord, have you hoards of gold,
 Yo ho, yo ho
 Oh landlord, have you hoards of gold,
 Enough to fill the afterhold?

4. Oh yes, sir, I have hoards of gold,
 Yo ho, yo ho,
 Oh yes, sir, I have hoards of gold,
 Yo ho, yo ho,
 Oh yes, sir, I have hoards of gold,
 Enough to fill the afterhold.

5. Oh landlord, have you a daughter fair,
 Yo ho, yo ho,
 Oh landlord, have you a daughter fair,
 Yo ho, yo ho,
 Oh landlord, have you a daughter fair,
 With laughing eyes and curly hair?

6. Oh yes, sir, I've a daughter fair,
 Yo ho, yo ho,
 Oh yes, sir, I've a daughter fair,
 Yo ho, yo ho,
 Oh yes, sir, I've a daughter fair,
 With laughing eyes and curly hair.

7. Oh landlord, will she marry me,
 Yo ho, yo ho,
 Oh landlord, will she marry me,
 Yo ho, yo ho,
 Oh landlord, will she marry me,
 And sail with me across the sea?
8. Oh yes, sir, she will marry thee,
 Yo ho, yo ho,
 Oh yes, sir, she will marry thee,
 Yo ho, yo ho,
 Oh yes, sir, she will marry thee,
 And sail with thee across the sea.

WEGGIS SONG - SWITZERLAND

From Lu-cerne to Weg-gis town, Hul-di-ri-di-a, Hul-di-ri-a,
 Stock-ings, shoes, we'll not put on Hul-di-ri-di-a, Hul-di-a,
 CHORUS: Hul-di-ri-di-a, Hul-di-ri-di-a, Hul-di-ri-a,
 Hul-di-ri-di-a, Hul-di-ri-di-a, Hul-di-a,

O'er the lake we'll sail away,
 Hul-di-ri-di-a, Hul-di-ri-a,
 Watch the pretty fish at play,
 Hul-di-ri-di-a, Hul-di-a,

At Weggis we begin to climb,
 Hul-di-ri-di-a, Hul-di-ri-a,
 Girls and boys sing all the time,
 Hul-di-ri-di-a, Hul-di-a.

HAUL ON THE BOWLINE - CANADA

Lustily

Am G F

Haul on the bow - line, our bul - ly ship's a -

Em Am G Am G Am

rol - lin', Haul on the bow - line, the bow - line HAUL!

This song may also be accompanied with alternating Am and Em chords.

2. Haul on the bowline, Kitty is my darlin',
Haul on the bowline, the bowline HAUL!
3. Haul on the bowline, the old man is
a-growlin',
Haul on the bowline, the bowline HAUL!

4. Haul on the bowline, so early in the
mornin',
Haul on the bowline, the bowline HAUL!

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Canada's Story in Song by Edith Fowke,
Alan Mills and Helmut Blume

ACTION SONGS

Six Little Ducks

The Fish Song

Keep Moving

My Hat It Has Three Corners

Cuckoo

Here Is What I Can Do

Little Tom Tinker

REMINDER LIST OF OTHER ACTION SONGS

If You're Happy and You Know It

Ten in the Bed (Roll Over)

I Love the Mountains

Under the Spreading Chestnut Tree

In a Cottage in the Wood

John Brown's Baby

Where is Thumbkin?

Head, Shoulders, Knees and Toes

SIX LITTLE DUCKS

Six lit - tle ducks that I once knew, - - - -
Down to the riv - er they would go, - - - -

Fat - ones, skin - ny ones, they were too; But the
Wib - ble, wab - ble, wib - ble, wab - ble, to and fro; But the

one lit - tle duck with a fea - ther in his back, - -

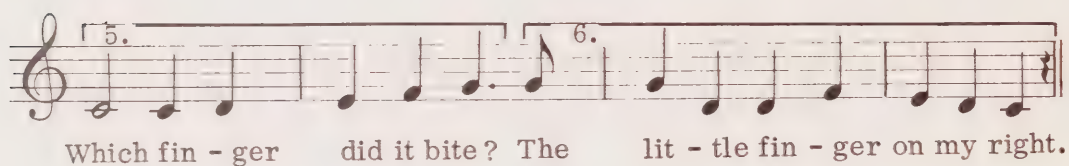
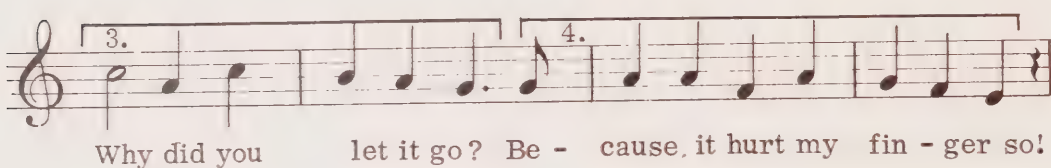
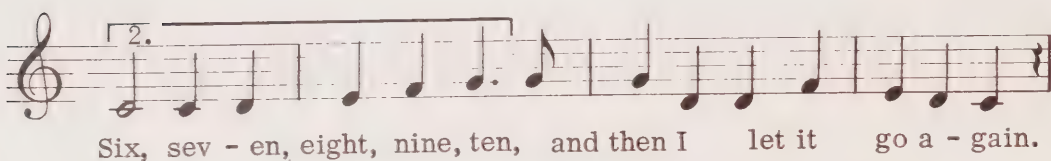
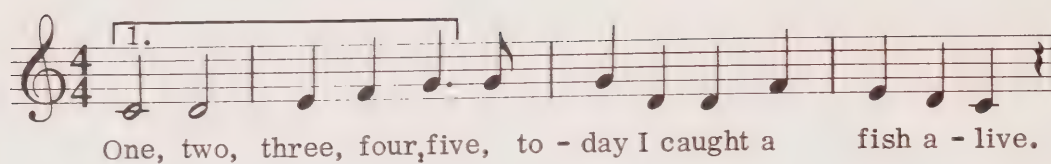
He rul'd the o - thers with a quack, quack, quack. - - -

Chorus: With a quack, quack, quack; quack, quack, quack; - -
(Repeat last line of verse)

ACTIONS:

Six- six fingers held up; I-point to self;
Fat- spread hands out; Skinny- bring
hands in; Too- two fingers held up;
One- one finger held up; Feather-hand
behind back; Rul'd- shake finger at neigh-
bour; Quack-palms together- then open.

THE FISH SONG



ACTIONS:

- | | |
|---|-------------------------------|
| 1. Lift fingers on one hand (one per number). | 4. Shake hands as if in pain. |
| 2. Same as above but using the other hand. | 5. Same as 3. |
| 3. Open hands in a questioning gesture. | 6. Lift pinky of right hand. |

KEEP MOVING



One finger one thumb, keep moving One finger, one thumb, keep moving



One finger, one thumb, keep moving And drive your cares away.

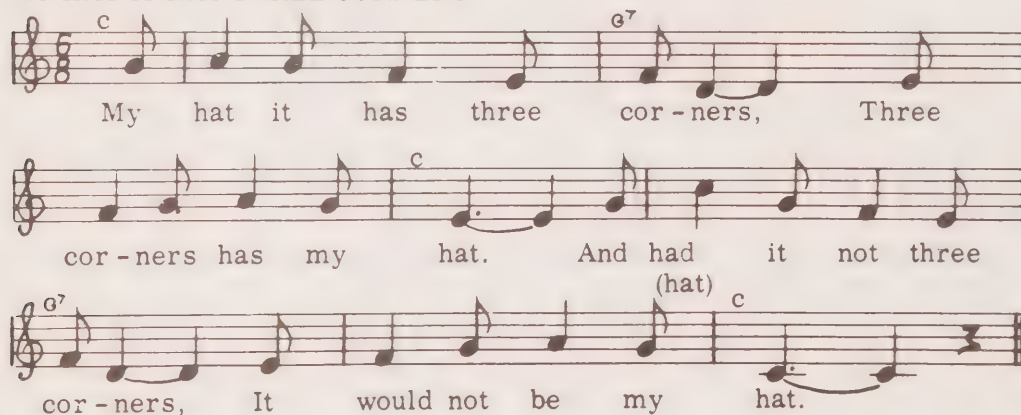
2. One finger, one thumb,
one hand keep moving
One finger, one thumb,
one hand keep moving
One finger, one thumb,
one hand keep moving
And drive your cares away.

* These two notes are used for naming other body parts as they are added to the song. "Keep moving" means move the listed parts.

3. One finger, one thumb, one hand,
one arm keep moving, etc.

Other body parts, as suggested by the children, can be added.

MY HAT IT HAS THREE CORNERS



ACTIONS:

Sing through once. Repeat four times, leaving out one of the following words each time and substituting the action:

Hat - touch head as if tipping hat;
Three - hold up three fingers;
Corners - touch elbow;
My - point to self.

CUCKOO (Austrian)

1. Oh, I went to Pe - ter's flow - ing spring Where the
 2. Af - ter Ea - ster come sun - ny days That will

wa - ter's so good; And I heard there the cuckoo As she
 melt all the snow; Then I'll mar - ry my maiden fair We'll be

called from the wood. - Ho - li - ah, Ho - le - rah - hi - hi - ah.
 hap - py I know. (Patter on knees)

Ho - le - rah, Ku - kuck. Ho - le - rah - hi - hi - ah, Ho - le - rah, Ku - kuck.

Ho - le - rah - hi - hi - ah, Ho - le - rah Ku - kuck, Ho - le - rah - hi - hi - ah ho.

3. When I've married my maiden fair,
 What then can I desire?
 Oh, a home for her tending,
 And some wood for the fire.

Another version of this song (learned from a YMCA leader) has the following words:

Once a shepherd was yodeling on a
 mountain so high,
 When a cuckoo-bird came along
 interrupting his cry:
 Ho-li-ah - and finish as above.

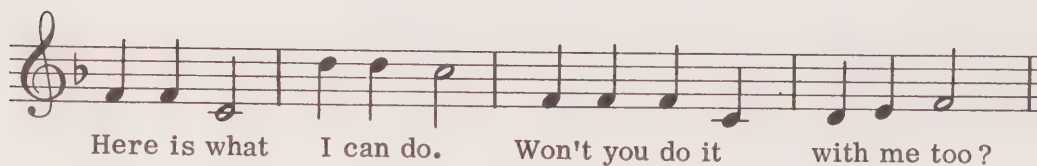
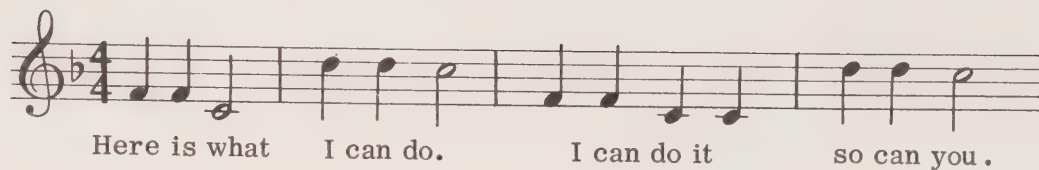
ACTIONS:

Ho-li-ah - patter on knees (as indicated)
Ho - slap knees
Rah - clap hands
Hi - snap fingers
Kuck - snap fingers, once on first verse,
 twice on second, etc.

On each repeated singing of the song add a "Ku-Kuck" and also a snap of the fingers.

Children enjoy taking parts of either the shepherd or the bird. Starting with Ho-li-ah, the shepherds do only the yodeling while the birds do only the Ku-Kuck. The actions are done by everybody.

HERE IS WHAT I CAN DO



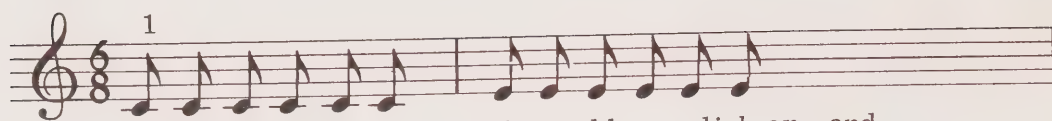
ACTIONS:

For each time the song is done someone else suggests a motion which is followed by the whole group.

The leader may need to get things started by taking one or two turns: clap hands, stamp feet, stretch arms.

If done in a standing circle this often results in dance-like movements.

LITTLE TOM TINKER



Lit-tle Tom Tink - er got burned by a clink-er and



he be - gan to cry. Ma!



Ma! What a poor fel - low am I!

Here is a playful song, enjoyed by young and old. The leader might anticipate the invariable question, "What is a clinker?" by asking if anyone knows how to describe one. The answers range from a "brick melted by heat" to "a lump of hot coal from a furnace." Having settled this, the leader goes on to teach the song.

The first time this is sung, everyone throws his hands high twice while singing "Ma-a! Ma-a!" The second time it is sung, everyone rises quickly twice while singing these words. The third time, everyone throws his hands up and rises quickly on these words.

It can also be sung as a round.

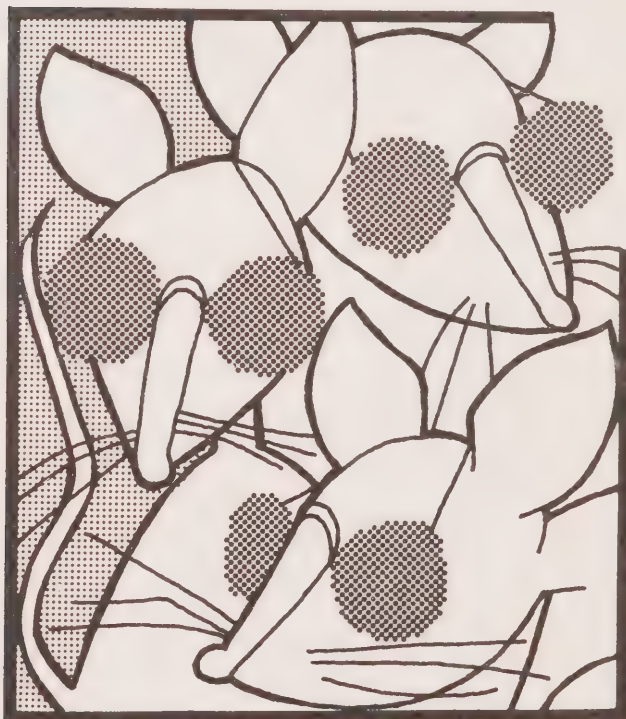
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ROUNDS

Fire's Burning
Early to Bed
List to the Bells
Make New Friends
Fare Thee Well
White Coral Bells
Kookaburra
Zum Gali Gali
Music Shall Live
French Cathedrals
Shalom Chaverim
Lovely Evening
Vine and Fig Tree

REMINDER LIST OF OTHER ROUNDS

- * Frère Jacques (Are You Sleeping - Brother John?)
- * Row, Row, Row Your Boat
- * Three Blind Mice
- Chairs to Mend
- Why Shouldn't My Goose
- Man's Life's a Vapor
- Canoe Round
- Hiney Mah Tov
- White Sand
- * These three rounds can be sung simultaneously



FIRE'S BURNING

Fire's burn-ing Fire's burn-ing, Draw near-er,
 Draw near-er, In the gloam-ing, In the gloam-ing,
 Come sing and be mer-ry.

EARLY TO BED

Ear-ly to bed and ear-ly to rise,
 Makes a man health-y and wealth-y and wise.
 Wise, health-y and wealth-y.

LIST TO THE BELLS

List to the bells, Sil-ver-ly bells, Rhym-ing and chim-ing
 their mel-o-dy swells, O, the beau-ti-ful chim-ing of bells,
 Bells, bells, chim-ing of bells.

MAKE NEW FRIENDS

Four-part round

1 2

Make new friends, but keep the old,

3 4

One is sil - ver and the oth - er gold.

FARE THEE WELL

Four-part round

1 2

Fare thee well, Luck go with thee;

3 4

When I'm far, Re - mem - ber me.

Source: The Girl Scout Pocket Songbook,
copyright 1956 by Girl Scouts of the U.S. A.

WHITE CORAL BELLS



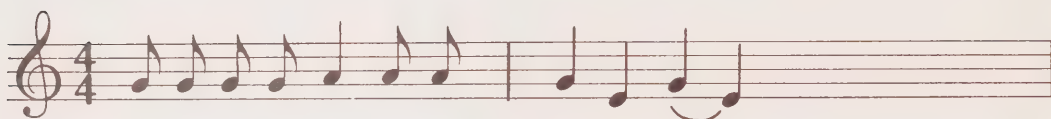
1. White cor-al bells up - on a slen - der stalk,
2. Oh, don't you wish that you could hear them ring?



Lil-lies of the val-ley deck my garden walk.
That will hap-pen on - ly when the fair-ies sing.

KOOKABURRA

1



Kook - a - bur - ra sits in the old gum tree,

2

3



Mer - ry, mer - ry king of the bush is he. Laugh, Kook - a - bur - ra,

4



laugh, Kook - a - bur - ra, Gay your life must be!

Here is a merry round from Down Under.
The kookaburra is a woodpecker-like
Australian bird, evidently known for its
ringing laughter which can be heard
throughout the forest.

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ZUM GALI GALI Israeli

1. He - cha - lutz le 'man a - vo - dah;
 Zum ga - li ga - li ga - li, Zum ga - li ga - li,

A - vo - dah le 'man he - cha - lutz.
 Zum ga - li ga - li ga - li, Zum ga - li ga - li.

1. Hechalutz le 'man avodah;
 Zum gali gali gali, Zum gali gali,
 Avoda le 'man hechalutz.
 Zum gali gali gali, Zum gali gali.
2. Avodah le 'man hechalutz;
 Zum gali gali gali, Zum gali gali,
 Hechalutz le 'man avodah.
 Zum gali gali gali, Zum gali gali.
3. Hashalom le 'man ha'amin;
 Zum gali gali gali, Zum gali gali;
 Ha'amin le 'man hashalom.
 Zum gali gali gali, Zum gali gali.

TRANSLATION: (top line)

1. The pioneer likes to work;
 Work suits the pioneer
 2. Work suits the pioneer and
 the pioneer likes to work
 3. Peace to all people;
 All people like peace
- Zum gali are nonsense syllables.

Pronouce a as in father; he like hay; le
 with very short e; i as in machine; o as
 in come; u as in rule; ch as in German ach.

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 from My Heart Sings

FRENCH CATHEDRALS

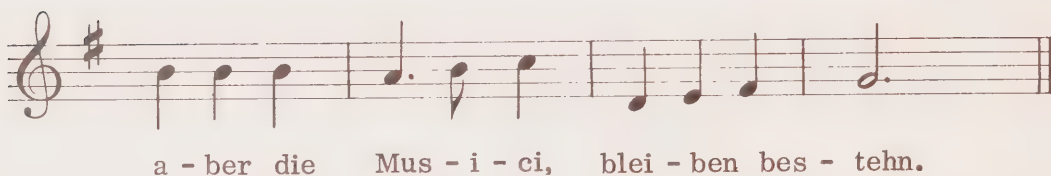
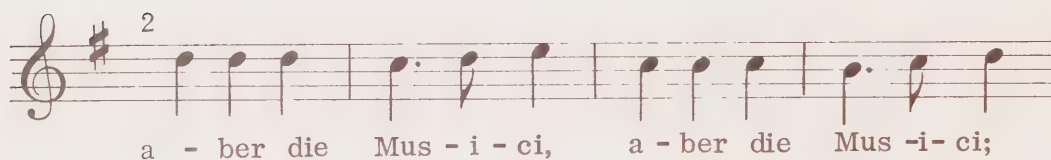
Round



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DIE MUSICI - MUSIC SHALL LIVE German

2-part Canon



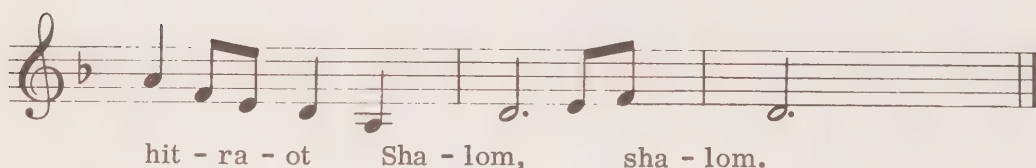
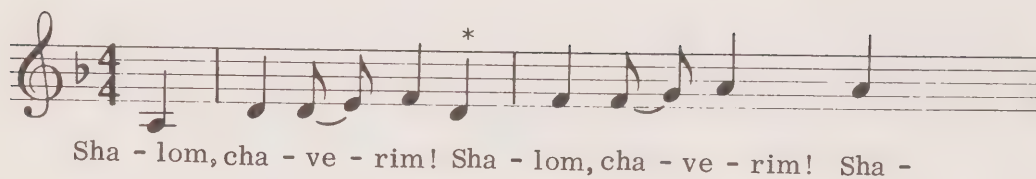
Though all things perish from under the
sky;
Music and joy shall live, Music and joy
shall live,
Music and joy shall live, never to die.

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SHALOM CHAVERIM

Israeli Round

Eng. by A. D. Z.



Farewell, good friends,
Farewell, good friends,
Farewell, farewell! Till we meet again,
till we meet again,
Farewell, farewell.

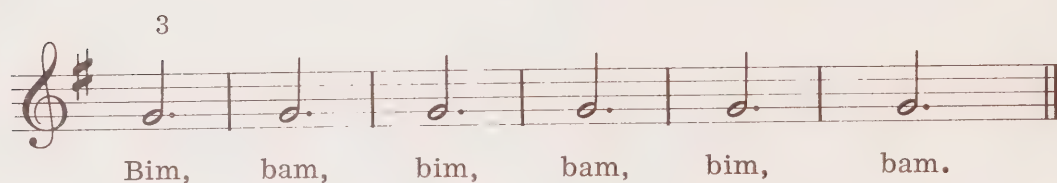
* Succeeding voices enter. May be sung
in any number of parts up to eight.

Pronounced "Shallohm chah-vay-reem";
ch = German noch.

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from Songs of Outdoors

DIE ABENDGLOCKEN (Lovely Evening)

Kanon



Oh, how lovely is the evening
is the evening,
When the bells are sweetly ringing,
sweetly ringing,
Ding, dong, ding, dong, ding, dong.

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Traditional

Em * Am

Lo yissa goi el goi che rev Lo yil me

B7 1 Em 2 Fine Em

du od mil cha mah mah. Lo yissa goi el

Am B7 1 Em 2 Em D.C.

goi cherev Lo yilmedu od milchamah, milchamah.

- * In unison, then canon, Group 2 entering at x^*

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SINGING GAMES AND PLAY PARTIES

SINGING GAMES AND PLAY PARTIES

WHAT ARE THEY?

Both singing games and play parties are dances done to songs. The difference between them is that singing games include dramatic action while play parties offer a variety of dance patterns.

WHY DO THEM?

- Need no equipment so can be done anywhere.
- Meet the child's need to move.
- Since the emphasis is on the game the shy singers will forget to worry about the quality of their voices and the reluctant dancers (mostly boys) will join in gladly.
- Combine song, rhythmic movement and in some cases, acting.
- Once learned can be organized by the children themselves.
- The songs, if not already familiar, are quickly learned because of the abundant repetition of words and melody.
- Dance patterns are uncomplicated and foot work required is already part of the child's vocabulary: walk, skip, slide.

HOW TO LEAD?

- Get the group into the formation required.
- Tell the name of the game and begin moving quickly.
- Teach a short segment at a time, song and action together.
- Show, don't just talk, the movements.
- Join in the game unless you are displacing a child.
- Emphasize the actions - the song can be improved on later.
- Encourage all to sing - but be prepared to carry the song until the group gets more familiar with it.

SINGING GAMES AND PLAY PARTIES

Go All Around the Village

The Farmer in the Field

Rice, Sugar and Tea

I've Been Working on the Railroad

Rig-a-Jig-Jig

Four in a Boat

The Paw Paw Patch

Betsy Liner

Shoemaker's Dance

Caima Rusa

Red River Valley

Somebody Waiting

Sally Down the Alley

Skating Away

Gustaf's Skoal

Jingle Bells

Ach Ja

Marching Down to Old Quebec

REMINDER LIST OF OTHER SINGING GAMES AND PLAY PARTIES

Bluebird, Bluebird

Bingo

Did You Ever See a Lassie

Mulberry Bush

Looby Loo

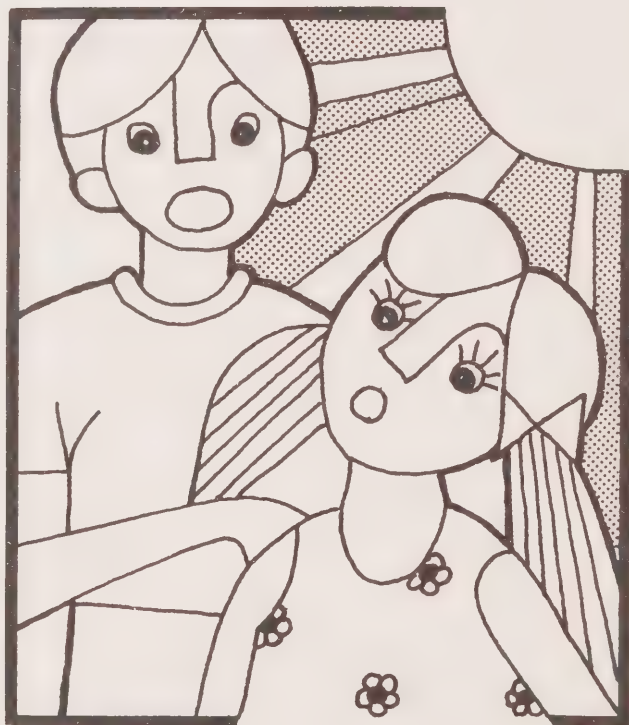
London Bridge

Shoo Fly

Pop Goes the Weasel

Shake Them Simmons Down

Oats, Peas, Beans and Barley Grow



GO ALL AROUND THE VILLAGE



Go all a - round the vil - lage, go all a - round the vil - lage, Go



all a - round the vil - lage, As we have done be - fore.

ALL SING:

1. Go all around the village,
Go all around the village,
Go all around the village,
As we have done before.
2. Go in and out the windows,
Go in and out the windows,
Go in and out the windows,
As we have done before.
3. Go in and out the doorsteps,
Go in and out the doorsteps,
Go in and out the doorsteps,
As we have done before.
4. Now go and choose a partner,
Now go and choose a partner,
Now go and choose a partner,
And bow before you go.

ACTIONS:

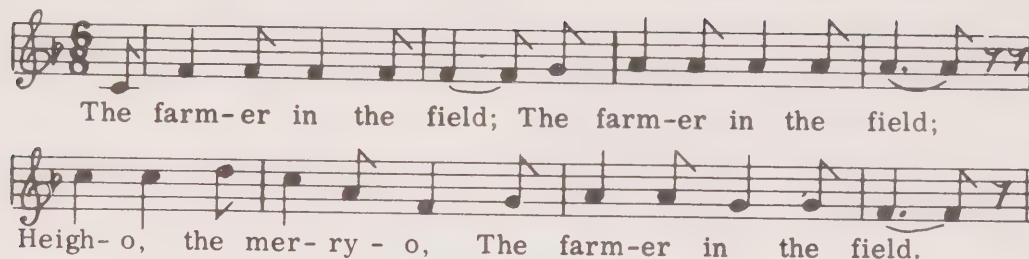
With one player or more in the middle, children form a single circle, hands joined, no partners needed. Inside players skip around the circle.

The children forming the circle raise their joined hands to make windows and the player in the centre weaves in and out through the arches that are formed.

The children forming the circle bend down and place their joined hands on the ground and the player in the centre weaves in and out over these "doorsteps".

Each player in the centre stops before a chosen partner and makes a deep bow. These pairs move to the centre to repeat the game.

THE FARMER IN THE FIELD



ALL SING:

1. The farmer in the field,
The farmer in the field,
Heigh-o the merry-o,
The farmer in the field.
2. The farmer takes a horse,
The farmer takes a horse,
Heigh-o the merry-o,
The farmer takes a horse.
3. The horse takes the cow...
4. The cow takes the sheep...
5. The sheep takes the dog...
6. The dog takes the hen...
7. The farmer falls asleep...
8. The fences fall down...
9. The animals run away...
10. The farmer wakes up...

ACTIONS:

All the children with the exception of one, join hands in a large circle and walk to the right. The one chosen as the farmer stands in the centre.

The farmer chooses a player for a horse and brings him into the centre while the other children circle to the left. On each verse the circle changes direction.

The horse chooses another player for a cow

and

so

on

The farmer sits down and pretends that he is sleeping.

The circle stops, the children drop hands but remain standing where they are.

All the children who are animals run away and hide. The leader may restrict the area.

The farmer jumps up and must run and tag the animals who have run away. Then they must return to the "field" and stay there. The last one tagged is the new farmer.

RICE, SUGAR AND TEA



Here stands a *Blue- bird; Tra- la - la - la - la - -!



Here stands a Blue - bird; Tra - la - la - la - la - -!



Rice --, Su - gar and tea - - - - - !

ALL SING:

1. Here stands a bluebird,
Tra, la, la, la, la!
Here stands a blue bird,
Tra, la, la, la, la!
Rice, sugar and tea.
2. Let me see your motions,
Tra, la, la, la, la! etc.
3. Very nice motions,
Tra, la, la, la, la! etc.
4. Choose yourself a partner,
Tra, la, la, la, la!
Choose yourself a partner,
Tra, la, la, la, la!
Rice, sugar and tea.

ACTIONS:

One child is chosen to stand in the centre as the bluebird. The other children join hands in a single circle. During the first verse the circle moves to the left (clockwise).

Circle stands still and the child in the centre makes a motion.

The children in the circle imitate the motions of the child in the centre.

The circle moves to the left again and the child in the centre chooses one of the players for a partner. At the end of the (4) verse the old bluebird joins the circle leaving his partner in the centre to repeat the game.

* The color of the bird is determined by the predominating color of the clothing worn by the child in the centre. If the child is wearing a red coat the song would be "Here stands a redbird" etc.

I'VE BEEN WORKING ON THE RAILROAD

FORMATION: Partners side by side, in a double circle, facing counter - clockwise. Nearest hands are held.

SONG:

1. I've been working on the railroad,



2. All the live-long day. Hey!

3. I've been working on the railroad,



4. Just to pass the time away. Hey!

5. Can't you hear the whistle blowing

6. Rise up so early in the morn'? Hey!

7. Can't you hear the captain shouting

8. Dinah, blow your horn? Hey!

9. Dinah, won't you blow,
Dinah, won't you blow,

10. Dinah, won't you blow your horn,
your horn?

11. Dinah, won't you blow,
Dinah, won't you blow,

12. Dinah, won't you blow your horn.
Whoo-Hoo!

ACTIONS:

1. Starting with left foot walk forward eight steps.

2. (a) Put left heel forward and back to place.
(b) Put right heel forward and back to place.
(c) Bend and straighten both knees.
(d) Look at partner.

3. Repeat 1.

4. Repeat 2.

5. Repeat 1.

6. Repeat 2.

7. Repeat 1.

8. Repeat 2.

- 9 to 12. Form a single circle and place right hand on shoulder of person ahead. Left hand is free to move like a wheel. With bent knees circle chugs ahead eight steps to a line. At the end of line 12 pull a whistle twice on "Whoo-Hoo!" Resume side by side information and repeat the game.

If done as a change-partner game, the partner in the forward position moves ahead and to the right of the person in front. With very young children, do the game in a single circle and use the chugging step all the way.

Sometimes it is fun to divide the players into several short trains. Each "train" can pick it's own destination. The "conductor" is responsible for avoiding collisions. The leader's challenge is to keep all the players singing together.

RIG-A-JIG-JIG

As I was walk - ing down the street; Heigh -

ho! Heigh-ho! Heigh - ho! Heigh - ho! A nice new friend I

chanced to meet. Heigh - ho! Heigh - ho! Heigh - ho - ! A

CHORUS:

rig - a - jig - jig and a - way we go, a - way we go, a

- way we go, a rig - a - jig - jig and a - way we go, Heigh

- ho! Heigh - ho - ! Heigh - ho - - !

FORMATION:

Single circle, no partners, hands joined.

ALL SING:

As I was walking down the street;
Heigh-ho! Heigh-ho! Heigh-ho! Heigh-ho!

A nice new friend I chanced
to meet; Heigh-ho! Heigh-ho! Heigh-ho!

CHORUS:

A rig-a-jig-jig and away we go,
Away we go, away we go,
A rig-a-jig-jig and away we go,
Heigh-ho! Heigh-ho! Heigh-ho!

ACTIONS:

One player* is in the centre. He or she walks around to the right as all others circle left.

He takes a partner from the circle and they skip around the circle together during the chorus.

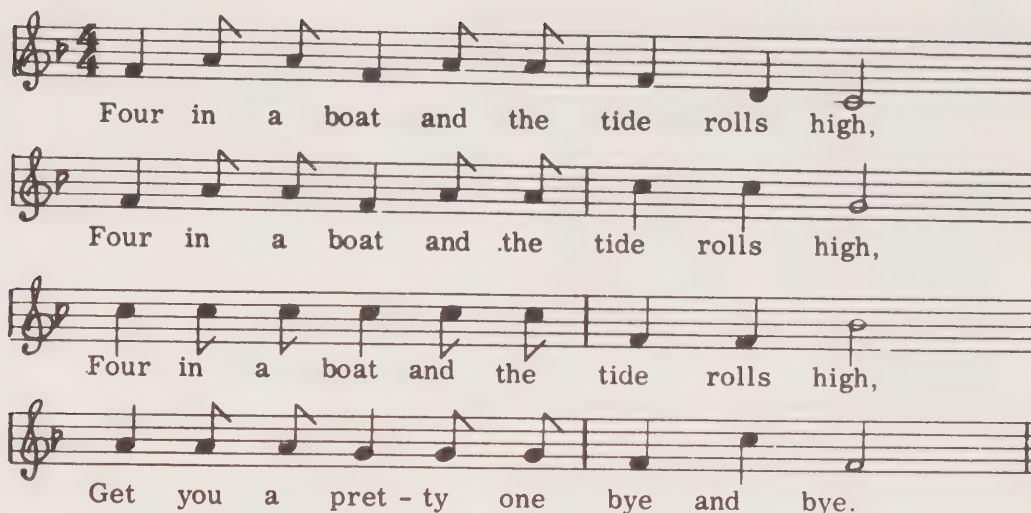
All others stand and clap.

At the end of the chorus the game is repeated. Both players remain in the centre walking around in single file until the time for each to choose a partner. Keep repeating until all players are in the centre.**

* More than one player may be in the centre.

** Can also be done with the chosen partners staying in the centre while the choosers rejoin the circle.

FOUR IN A BOAT



FORMATION:

A circle of players, no partners needed, with hands joined. Four players make an inner circle.

ALL SING:

1. Four in a boat and the tide rolls high,
Four in a boat and the tide rolls high,
Four in a boat and the tide rolls high,
Get you a pretty one bye and bye.
2. Get me a pretty one, stay all day,
Get me a pretty one, stay all day,
Get me a pretty one, stay all day,
We don't care what the old folks say.
3. Eight in the boat and it won't go 'round,
Eight in the boat and it won't go 'round,
Eight in the boat and it won't go 'round,
Swing that pretty one you've just found.

ACTION:

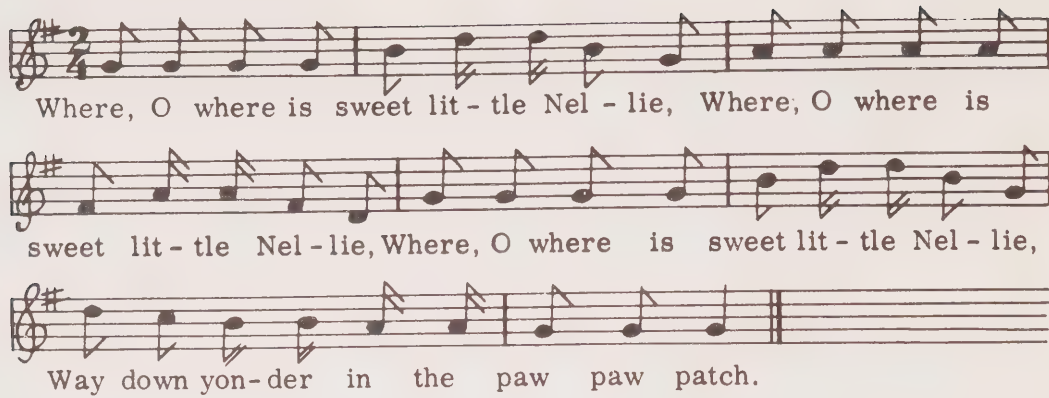
The large circle moves to the left, or clockwise, while the small circle moves in the opposite direction.

The four in the centre each choose a partner while the outer circle continues to move. Now there are eight in the inner circle.

Both circles stop moving and the partners in the centre join both hands and swing (see p. 85) to the end of the verse.

The original four join the outside circle and their partners are the next "four in a boat".

THE PAW PAW PATCH



FORMATION:

The children stand in Virginia Reel formation, two lines of six with partners facing. The lines are about three steps apart. The girls are to the right of the boys when they face the head of the set.

This singing game comes from Kentucky where the paw paw fruit grows. It is simple enough for young children to understand and is good fun for the older group. Try playing it through for the boys - "Where, O where is poor little Willie".

ALL SING:

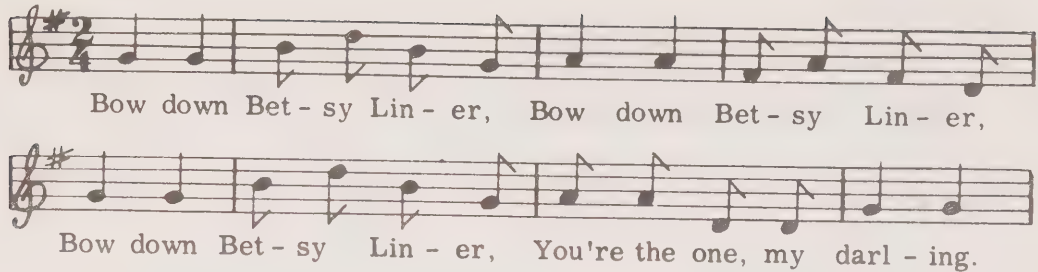
1. Where, O where is sweet little Nellie*
Where, O where is sweet little Nellie,
Where, O where is sweet little Nellie,
Way down yonder in the paw paw patch.
2. Come on, boys, let's go find her,
Come on, boys, let's go find her,
Come on, boys, let's go find her,
Way down yonder in the paw paw patch.
3. Pickin' up paw paws, puttin' 'em in her pocket,
Pickin' up paw paws, puttin' 'em in her pocket,
Pickin' up paw paws, puttin' 'em in her pocket,
Way down yonder in the paw paw patch.

ACTION:

1. The girl at the head of the line turns to her right and skips down behind the girls' line and continues around the boys' line to her place.
2. The same girl skips around the set motioning to the line of boys to follow. All of the boys in the line follow her around the set, one behind the other, until they are back to place.
3. The first girl leads the line of girls to the right and the first boy leads the line of boys to the left. They meet at the foot of the set and the first couple join hands to form an arch. The second couple join inside hands and move up to the first position, passing through the arch, followed by the other four couples. The first couple is now at the foot. Couples drop hands and form straight lines again facing partners. Begin the song for the new "first" couple.

* Sing name of girl at the head of the line.

BETSY LINER



FORMATION:

As for the Virginia Reel - two lines of six with partners facing. The girls are in the line to the right of the boys as they face the head of the set.

- 1 .Bow down Betsy Liner,
Bow down Betsy Liner,

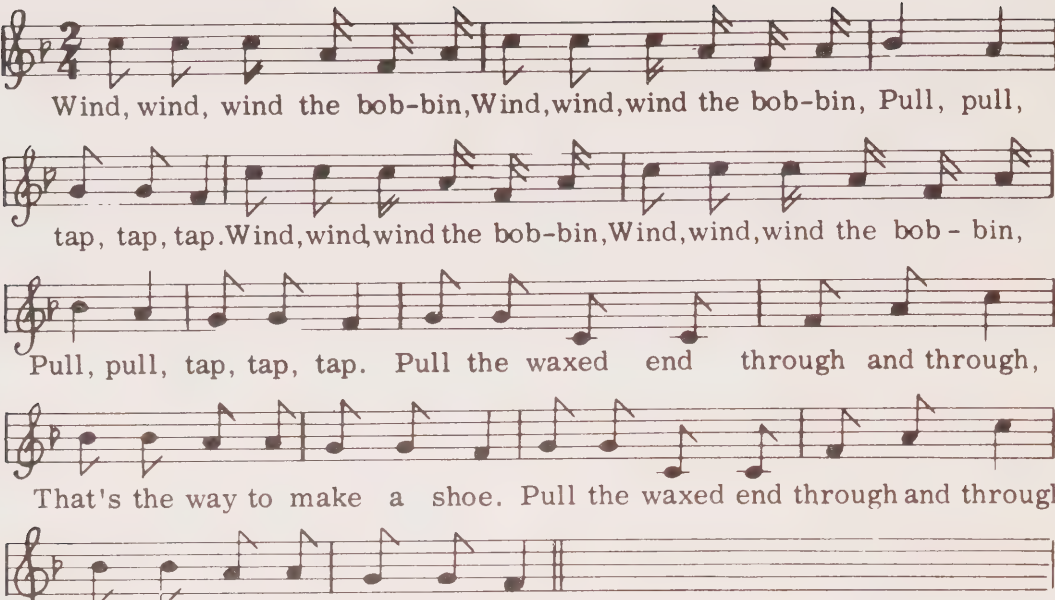
Bow down Betsy Liner,
You're the one, my darling.
2. Right hand swing Betsy Liner,
(three times)
You're the one, my darling.
3. Left hand swing Betsy Liner,
(three times)
You're the one, my darling.
4. Both hands swing Betsy Liner,
(three times)
You're the one, my darling.
5. Do-si-do Betsy Liner,
(three times)
You're the one, my darling.
6. Slide 'er up and down Betsy Liner,
(three times)
You're the one, my darling.
7. Moon and stars, shinin' too,
Moon and stars, shinin' too,
Moon and stars, shinin' too,
You're the one, my darling.

ACTIONS:

- 1 Partners move forward with 3 steps and make a slight bow to each other. On the second line they back up 3 steps to place. On the last two lines of the verse this forward and back action is repeated.
- 2 Partners join right hands and turn completely around each other and back into place. This is done twice.
- 3 Partners join left hands and turn completely around each other and back into place. Repeat.
- 4 Partners join both hands now and complete the figure as before.
- 5 Partners move past each other with right shoulders passing, step across to the right past partner, and back into place. Repeat.
- 6 First boy and girl join both hands and slide sideways to the foot of the set and back (eight slides each way).
- 7 All face the top of the set. First girl leads the line of girls to the right as the first boy leads the line of boys to the left. They meet at the foot of the set and the first couple join both hands to form an arch. The second couple go below couple one, and move through the arch to the head of the set, followed by the other four couples.

Repeat the game until each couple has been at the head of the set.

SHOEMAKER DANCE



Wind, wind, wind the bob-bin, Wind, wind, wind the bob-bin, Pull, pull,
tap, tap, tap. Wind, wind, wind the bob-bin, Wind, wind, wind the bob - bin,
Pull, pull, tap, tap, tap. Pull the waxed end through and through,
That's the way to make a shoe. Pull the waxed end through and through,
That's the way to make a shoe.

Here is an old Danish dance telling the story of a shoemaker making shoes for the little children. The actions and the song are much more fun if the players are first told the story so that they too may become "shoemakers."

ALL SING:

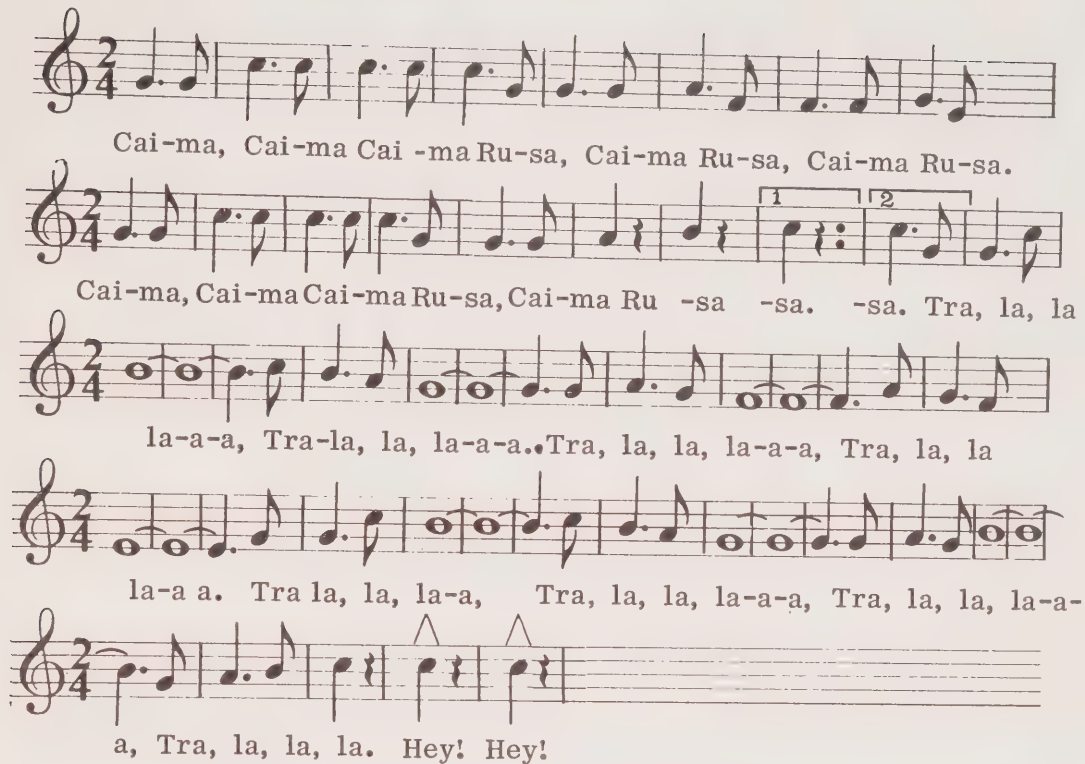
1. Wind, wind, wind the bobbin,
2. Wind, wind, wind the bobbin,
3. Pull, pull,
4. Tap, tap, tap.
1. Wind, wind, wind the bobbin,
2. Wind, wind, wind the bobbin,
3. Pull, pull,
4. Tap, tap, tap.
5. Pull the waxed end through
and through,
That's the way to make a shoe,
Pull the waxed end through
and through,
That's the way to make a shoe.

FORMATION:

Children stand in a double circle with partners facing. Each child has his hands clenched before him, elbows bent and held high.

ACTIONS:

1. The players circle hands round each other in a winding motion, winding up and away from the body.
2. Reverse the winding, moving the hands down and toward the body.
3. Each player makes a pulling motion on the word "pull" as if stretching a thread.
4. Then clap hands three times. (These actions are repeated with the words.)
5. Partners join inside hands, facing counter-clockwise and skip around while singing the second part.



Cai-ma, Cai-ma Cai -ma Ru-sa, Cai-ma Ru-sa, Cai-ma Ru-sa.

Cai-ma, Cai-ma Cai-ma Ru-sa, Cai-ma Ru -sa -sa. -sa. Tra, la, la

la-a-a, Tra-la, la, la-a-a. Tra, la, la, la-a-a, Tra, la, la

la-a a. Tra la, la, la-a, Tra, la, la, la-a-a, Tra, la, la, la-a-

a, Tra, la, la, la. Hey! Hey!

FORMATION:

Partners in longway sets of about six pairs, four feet apart and face to face.

Allow time for partners to decide (secretly) on an improvized dance step they will use.

ALL SING:

1. Caima, caima, caima Rusa,
Caima Rusa, Caima Rusa,
Caima, caima, caima Rusa,
Caima Rusa, sa.
2. Repeat 1.
3. Tra la la la, Tra, la, la, la,
Tra, la, la, la, Tra la, la la,
Tra, la, la, la, Tra, la, la, la,
Tra, la, la, la, Tra, la, la, la.
Hey! Hey!

ACTIONS:

1. Couple one dance down the set using their own step. All others clap.
2. Couple one return to place as above.
3. All face the top of the set. Couple one turn away from each other and march down the outside of the set followed by their own line. At the bottom, couple one make an arch. All others go below the arch, through it and up to the top. Repeat until every couple has been at the top position.

RED RIVER VALLEY

Now you lead right on down the val - ley - -, And you
 cir - cle to the left and to the right; - - And you
 swing with the girl in the val - ley - -, And you
 swing with your Red Ri - ver girl - - !

FORMATION:

Trios facing trios, around a large circle. The boy is in the centre with a girl on each arm. The girl on the left is the one "in the valley" and the one on the right is the "Red River girl".

ACTIONS:

1.
 Now you lead right on down the valley,
 And you circle to the left and to the right,

And you swing with the girl in the valley,
 And you swing with your Red River girl.

2.
 Then you lead right on down the valley,
 And you circle to the left and to the right,
 Now the girls make a wheel in the valley,
 And the boys do-si-do so polite.

3.
 And you lead right on down the valley,
 And you circle to the left and to the right,
 And you lose the girl in the valley,
 And you lose your Red River girl.

Trio holds hands, moves to the right, past the trio they were facing, to meet another trio. These 6 players join hands and circle 4 steps to the left and 4 steps to the right.

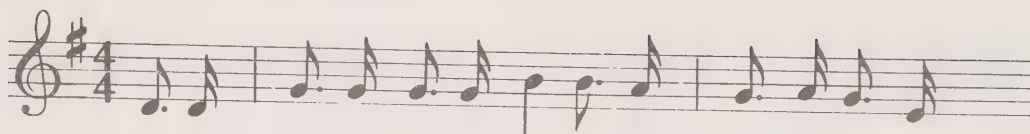
(This action is repeated for the first two lines of each verse.)

Centre person swings the girl on his left, then the one on his right.

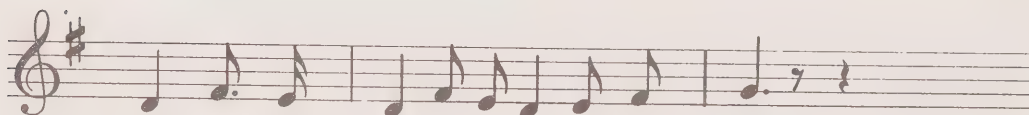
Lead on and circle, then the girls make a right hand star and walk once around to place. The boys do a regular do-si-do.

Lead on and circle, then the girls on the left of their partners change places and the girls on the right change places. This gives the boy two new girls.

SOMEBODY WAITING - U. S. A.



1. As I looked in-to your eyes I be-held a glad sur-



prise, That there's some-bod-y wait-ing for me.



There is some-bod-y wait-ing, There is some-bod-y



wait-ing, There is some-body wait - ing for me.

ALL SING:

1. As I looked into your eyes
I beheld a glad surprise,
That there's somebody waiting for me.
- (2 and 3 sung to chorus music)
2. Now choose two, leave the others;
Now choose two, leave the others;
Now choose two, leave the others for me.
3. Swing the one, leave the other;
Swing the one, leave the other;
Swing the one, leave the other for me.

FORMATION:

Join hands in a single circle. Three or four extra players are in the centre.

ACTION:

1. All those in the circle walk to the left as players in the centre walk to the right in single file.
2. The circle stops and all clap as centre people choose two partners each and skip around in circles of three.
3. He or she swings one and leaves the other, both hands joined. Partners who have swung, join the circle again. The odd players remain in the centre and the game is repeated.

SALLY DOWN THE ALLEY - U. S. A.



Here comes Sal-ly down the al-ley, Here comes Sal -ly



down the al -ley, Here comes Sal -ly down the al-ley,



Down in Al -a - bam - a.

Most leaders who know this old "sure fire" party opener find they use it with every new crowd, especially when there are extra girls. It is most fun when there are at least 5 or 6 extras or more.

FORMATION:

A double circle, boys with their backs to the centre facing partners. They stand about 4 or 5 feet apart to form an "alley". All extra girls - alley Sallys - stand in the centre of the ring, or extra boys if it's the other way around.

ALL SING:

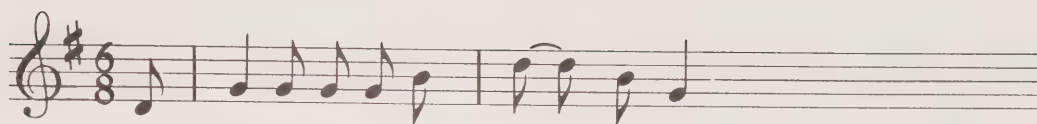
1. Here comes Sally down the alley,
Here comes Sally down the alley,
Here comes Sally down the alley,
Down in Alabama!
2. Hand on the shoulder and promenade
Hand on the shoulder and promenade
Hand on the shoulder and promenade
Down in Alabama!

ACTION:

1. All the extra girls move out into the alley and skip or walk around (to the right of the ring) while everyone along the alley claps and sings. Sometimes a flirtatious girl may skip around just one or two of the boys to tease them, instead of following the rest down the alley. But on the last line each tries to stop beside a boy and claim him by quickly placing the left hand on his right shoulder. This leaves his old partner a "widow" and she must then go to the centre to become a Sally. Some boys may still have the same partners as before.
2. The boys place their right hands on the girls' left shoulders, or around the waist and everyone promenades around the ring on the second verse, stopping on the last line to make another alley.

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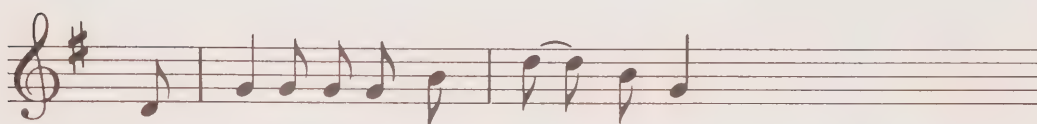
SKATING AWAY - U. S. A.



1. There were two cou-ples a-skat-ing a-way,



A- skat-ing a-way, a -skat-ing a-way;



There were two cou-ples a-skat- ing a-way,



So ear - ly in _ the morn - ing.

FORMATION:

Players join hands in a single circle.
Partners are not required, except for two couples who step into the circle to start the game.

ALL SING:

1. There were two couples askating away,
Askating away, askating away;
There were two couples askating away,
So early in the morning.

ACTION:

1. Couples in the centre form a right hand star. (The two boys join right hands, the girls join right hands above the boys and at right angles.) While every one sings the first verse, they skip to the right. At the same time players in the centre skip clockwise.

2. The ice was thin and they all fell in,
They all fell in, they all fell in;
The ice was thin and they all fell in,
So early in the morning.
3. The old swing out and the new swing in,
The new swing in, the new swing in;
The old swing out and the new swing in,
So early in the morning.

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Play Party Book

JINGLE BELLS

FORMATION: Single circle of couples
all facing into the middle

ALL SING:

1. Dashing through the snow
in a one horse open sleigh,
2. O'er the fields we go,
laughing all the way.
3. Bells on Bobtail ring,
making spirits bright,
4. What fun it is to ride and sing
A sleighing song tonight.
5. Jingle bells! Jingle bells!
6. Jingle all the way!
7. O what fun it is to ride
in a one horse open sleigh.

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2. Two couples in the centre change to left
hands and skip in the opposite direction,
and the circle also reverses direction.
3. Each player in the centre selects a new
player from the circle. Swinging with
both hands twice around in place, they
retire to the circle and the four new ones
remain in the centre for the next round.
(On third verse players in circle stand
still and clap.)

In a large group, several sets may be run
at one time in the same circle or where it
is desired that all have partners for the
ensuing game, let all stay in the centre
each time, doubling the sets of stars with
each round, until all are chosen.

ACTION:

1. All walk into the centre 4 steps
and back out 4
2. Slide quickly to the left around
the circle 8 slides
3. Everyone in to the centre
and out again
4. All slide 8 to the right
around the ring
5. Facing partners, clap own hands 3 times
in front, and 3 times behind the back
6. Clap own hands 4 times in front again,
and on 5th clap strike both hands of partner
7. Swing partner with a two-hand swing (or
elbow hook), ending facing corner behind
(back to partner).

Repeat the chorus* with the corner partner,
this time ending the swing so that each boy
has his new partner on his right side as
they face the centre. Or do chorus twice
with partner and keep the same partner.

*Chorus: No. 5—No. 7

GUSTAF'S TOAST Swedish

A Toast we pledge to Gus- taf who is brave and true, A Toast we

pledge to Gus - taf brave and true. Tra la la la, la la la la la la,

Tra la la la, la la la la la la Tra la la la la la la la la la la Tra la la.

FORMATION:

Players form sets of eight, allowing 7 or 8 feet of space for each set. One or more free players may stand outside each set and attempt to steal partners. (See *)

*Stealing: If an odd boy standing near one of the arches, is successful in swinging a girl before her partner can reach her, the odd boy may keep her for the repetition of the game. The boy who lost his partner may rob another in the same way. It is often difficult to get young people to stop playing "Gustaf's Toast" even to eat.

ACTION:

Players all sing. Head and foot couples (1 and 3) advance three steps toward each other, make a quick bob of the head (on the word 'Gustaf') walk backward 3 steps to place and bring feet together. (Meas. 1-4) Side couples (2 and 4) do the same. (Meas. 5-8) The same is repeated by head couples (repeating Meas. 1-4) and by side couples (repeating Meas. 5-8).

The Chorus 'Tra, la, la' is sung in quicker time. Head couples advance and exchange partners. At the same time, side couples (2 and 4) join hands to make an arch. Boy 1 and girl 3 join hands and turn away from the centre to go under arch

made by couple 4, while girl 1 and boy 3 turn and go under arch made by couple 2. They release hands and clap (on the first beat of Meas. 13), skip quickly back to original place and join both hands with original partner. Leaning away from each other, both couples swing vigorously around in place. (Meas. 9-16)

The same action is then repeated by side couples, who advance, change partners and go under arches made by couples 1 and 3. (Repeat Meas. 9-16)

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from Handy Folk Dance Book

ACH JA German

When my fa-ther and my moth-er Go a-jour-neying to the fair;

Ach ja! Ach ja! Tra la la, tra la la, tra la la la la la

la, Tra la la, tra la la, Tra la la la la la la, Ach ja! Ach ja!

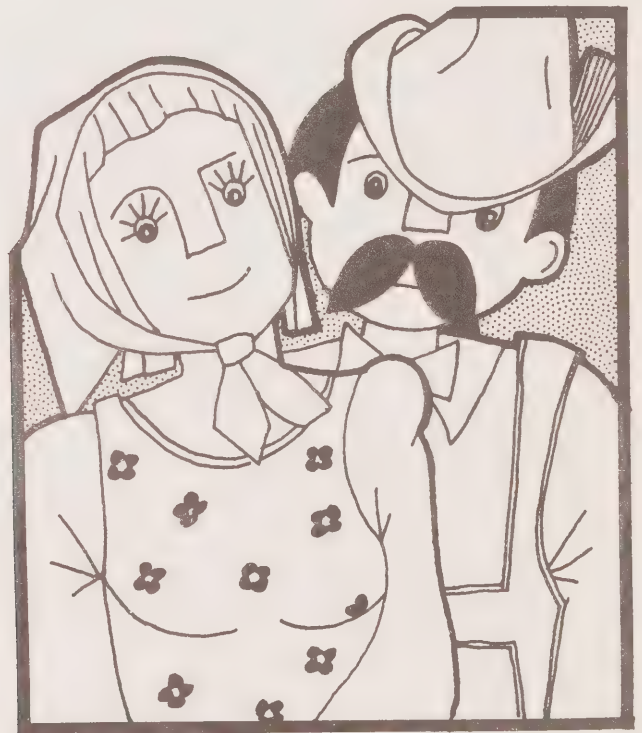
1. When my father and my mother
Go a journeying to the fair;
Ach ja! Ach ja!
2. What if they have no money
They're as rich as any there.
Ach ja! Ach ja!
3. Tra la la, tra la la,
tra la la la la la la
Tra la la, tra la la,
tra la la la la la la
Ach ja! Ach ja!

Wennder Vater und die Mutter
In die Kirchweih gehen
Und haben wirkein Geld,
So hab'n die ander' leut'.
Ach ja! Ach ja!

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Dance Book

THE GAME:

1. Partners join adjacent hands, the boy with the left hand toward the centre of the circle and with the girl on the boy's right. They walk to the right around the circle four slow steps; partners then face each other, release hands and bow very simply by bending at the hips, on "Ja", then turn back to back and bow again on "Ja".
2. Repeat from the beginning.
3. Chorus: Partners face each other, join hands and side step to boy's left for four steps. Repeat, moving in the opposite direction. Finish with bows as before. Then each boy moves forward and takes the next girl as partner, and the whole dance is repeated. May also be repeated with same partner.



MARCHING DOWN TO OLD QUEBEC

Capo - 1st position
E shape

Lively

Oh, we're march-ing down to old Que-bec And the

fifes and the drums are a - beat - ing, For the Bri - tish

boys have gained the day, And the Yan-kees are re - treat - ing, So

we'll turn back and we'll come a - gain To the place where we first

The musical score is written for a vocal line and a piano accompaniment. The key signature has one flat (Bb) and the time signature is common time (C). The tempo is marked 'Lively'. The guitar part is indicated by chords above the vocal line: E (F), A (Bb), E (F), A (Bb), F (F), A (Bb), E (F), A (Bb), E (F). The piano accompaniment consists of a right hand with eighth and sixteenth notes and a left hand with a steady eighth-note bass line.

start - ed, And we'll o - pen the ring and we'll take a cou - ple

in, Since they proved that they are true - heart - ed.

The song was used for a play-party game in which couples march around in a ring until they come to the line: "So we'll come back." At that point each couple does an about-face as quickly as possible, and the couple that is slowest in making the turn has to drop out of the circle. Then at the words: "And we'll open the ring," the circle is broken for a moment, and the boy and girl outside rush to get in before it is closed again.

Reprinted with permission of Edith Fowke from *Canada's Story in Song* by Edith Fowke and Allan Mills

Since game playing is part of every child's daily activity there is no need for warming up. A well chosen game, clearly and quickly explained, is bound to result in enthusiastic participation.

The games included in this section are chosen because they have the following characteristics:

- . They are fun - even if played over and over again.
- . Participants stay in the game and are not eliminated (one exception being Last Couple Stoop).
- . Winning or losing, when part of the game at all, results from chance rather than the use of a special skill.
- . There is no scapegoating.
- . They generate friendliness and co-operation rather than antagonism and competition.

HOW TO LEAD?

- . Get the group into the required formation and tell the name of the game.
- . Explain the rules clearly but quickly - only enough to get started.
- . Leave to the players the fun and satisfaction of solving some of the subtle points of playing.
- . Join in the game unless you are needed "outside", as in Musical Chairs.
- . End when enthusiasm runs high.

Clapping Songs

Guessing Songs

Rhythm

Who Started the Motion?

Orchestra

Magic Music

Who Has the Penny?

Last Couple Stoop

Find Your Partner

Kee-Chee

Slaves of Job

Musical Chairs

Musical Teams

When I was in Jail

Long-Legged Sailor

Ah Ta Ka Ta Nu Va

Malayan Hand Drill

Who Stole My Chickens?

CLAPPING SONGS

One player claps, or taps with a stick, the rhythm of a familiar song, giving to each syllable the correct time value. The other players try to name the song, and the first one who names it correctly has the next turn.

GUESSING SONGS

One of the players hums a few notes of a song familiar to the others, who compete in naming the song. The first to succeed has the next turn.

RHYTHM

The players sit in a circle or around a table. All the players establish $3/4$ (1, 2, 3) rhythmic movements as follows: first, pat both hands on table or lap; second, clap hands together; third, snap fingers of right hand or move the hands forward with the palms down and parallel with the table.

The game begins by the first player starting the rhythm, and all the others joining in. Then, on the third beat, the first player says, "Rhythm," and continues without a break. On the following third beat, he gives any letter he chooses to the player on his left. This player gives a word beginning with that letter on the following third beat, and gives a letter to the player on his left on the next third beat. The third player, in turn, gives a word beginning with that letter, and so on.

This continues until a player fails to give a letter or a word on the correct beat, or repeats a word given by another player in the course of the game. When such occurs, he re-establishes the rhythm and begins the game again.

WHO STARTED THE MOTION?

The players are seated in a circle. One player is sent from the room while the others select a leader to start the motion. This player is then called back and stands in the centre of the circle while he endeavors to discover the leader, whose function it is to make a motion such as tapping his foot, nodding his head, or moving his hand and to change the motion whenever he sees fit. The other players must be on the alert in copying these changes.

When the centre player discovers the leader, two other players are chosen to take their roles.

ORCHESTRA

The players sit in a circle with one in the centre, who plays the fiddle. Each of the other players selects a different instrument and plays it in pantomime continuously whenever the centre player plays his fiddle. At any moment the fiddler may begin playing another player's instrument, and that person must immediately begin to fiddle. If the fiddler points to this player before he begins to play the fiddle, he must exchange places with the fiddler. Also, any player whom the fiddler discovers failing to play his instrument when he is playing his fiddle must exchange places with him.

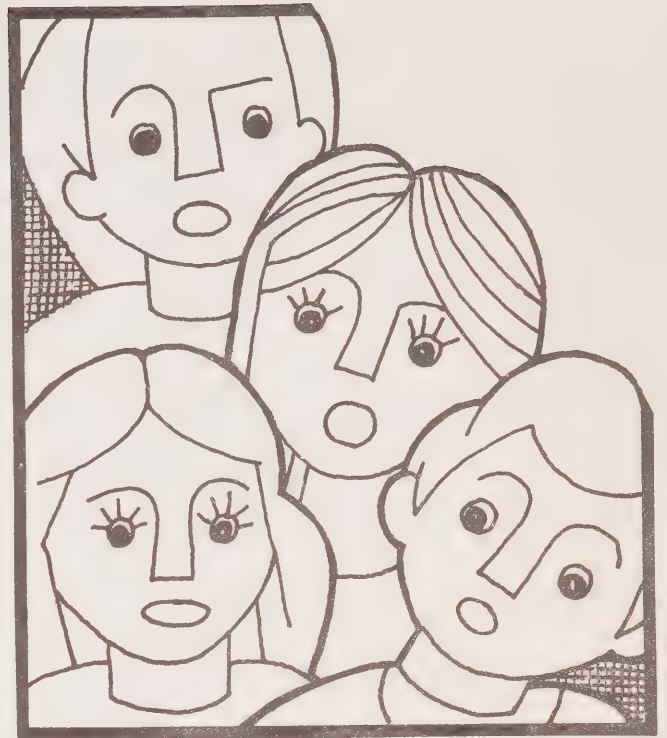
The centre player always plays the fiddle but upon exchanging places with another player, takes the instrument that person was playing.

The players may sing a tune, or an accompaniment may be played on a musical instrument.

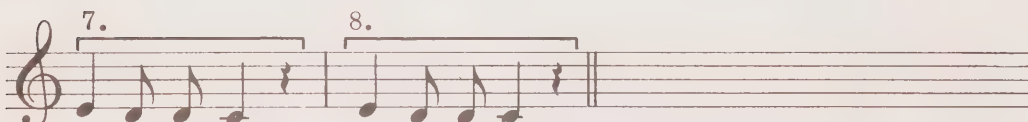
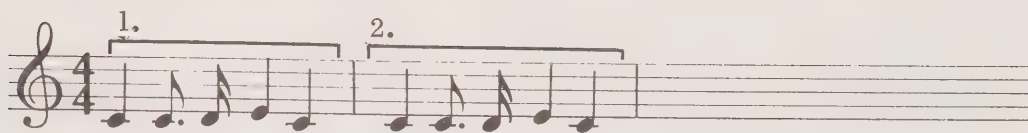
MAGIC MUSIC

One player is sent from the room while the other players decide on one or more activities they will require of him. For example, they may ask him to draw down the window shade, and then make a bow. This player is then asked to come back, and as he moves about the room, the group sing a familiar tune and clap continuously - loudly when his movements indicate conformity to their requirements, and softly when contrary to them. When he succeeds in performing the first activity, they applaud loudly, and then tell him there is something else to be done and proceed as before.

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WHO HAS THE PENNY?



FORMATION:

Players are seated in a scattered arrangement, not too close to each other. Eyes and hands must be closed.

Leader puts an object in the closed hand of each of 3 players, one getting a penny, one a key and one a thimble.

ACTIONS:

1. Who has the penny?
2. I have the penny.
3. Who has the key?
4. I have the key.
5. Who has the thimble?
6. I have the thimble.
7. Oh, let me see!
8. Oh, let me see!

- Leader sings.
 Player who has penny sings.
 Leader sings.
 Player who has the key sings.
 Leader sings.
 Player who has the thimble sings.
 Leader sings.
 All sing.

Hands remain closed but eyes are opened.
 Players take turns in an effort to guess
 who are the people with the three objects.

LAST COUPLE STOOP

Indoor or Outdoor

20 - 40 Players

An excellent party game for teenagers, adults and family groups. A true elimination game, one that is fun to watch and judge as well as to play (and sometimes safer). One go round and this game generates real "do or die" spirit. It may be advisable to mention ahead of time that it can be rough.

EQUIPMENT:

Enough indoor space to permit the formation of a double circle and a piano (complete with pianist) or record player. If neither is available, leader can sing.

FORMATION:

Players pair up (if coed -- preferably male and female). Couples stand in double circle -- creating inner and outer circle. Players in inside circle face in opposite direction from partners.

ACTION:

Players are advised to take a good look at their own partners and to remember them. When the music starts, each circle moves in opposite direction. When the music or singing stops, each player runs directly to his partner. On reaching each other, partners take hold of both hands and squat.

The last couple to squat with both hands joined is eliminated and joins the judges in eliminating others.

It is often necessary to remind players to keep the circles large. The tendency is to

make the circles smaller and smaller so one can be closer to one's partner.

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FIND YOUR PARTNER

Similar to "Last Couple Stoop" but more appropriate for young children, this game is done to the tune of "Skip to My Lou".

SING

1. Walk my partner two by two,
Walk my partner two by two,
Walk my partner two by two,
Skip to my lou, my darling.
2. Lost my partner, what do I do?
Lost my partner, what do I do?
Lost my partner, what do I do?
Skip to my lou, my darling.
3. Repeat verse 2.

FORMATION:

Partners in a double circle, facing counter-clockwise with inside hands joined.

ACTION:

1. All promenade around the circle.
2. Inside partners keep walking as outside partners stand facing the center and clap.
3. Same as 2.
Any time during verse 2 or 3 the leader can shout: "Find your partner". All the players find their partners, join hands and squat as quickly as they can. The leader identifies the last couple to squat and the game starts again. No one is eliminated.

KEE -- CHEE Belgian Congo Game (now Zaire)

Ah wu - ne ku - ne cha o

wu - ni Ah yi yi yi - ki

ay kae ay - na A ooo

ah dee mee kee - chee.

DIRECTIONS FOR ACTIONS:

Group sits in a circle in such a position that each person can touch her own knees and the knees of her neighbors on right and left. Each set of actions is repeated over and over throughout the verse. The tempo and accompanying action start slowly each time and increase in speed as the song progresses.

ACTIONS FIRST TIME THROUGH:

Hands on own knees
Hands on knees of person to left
Hands on own knees
Hands on knees of person to right

Hands rest on own knees at end of verse

ACTIONS SECOND TIME THROUGH:

Hands on own knees
Hands crossed on own knees
Hands uncrossed on own knees
Left hand on knee of person to left; right hand on knee of person to right

Hands rest on own knees at end of verse

ACTIONS THIRD TIME THROUGH:

Extend left arm forward
Touch left wrist then left shoulder with right hand; keep right hand on left shoulder
Cross left hand to right shoulder
Extend right arm forward and repeat actions with left hand

Hands are crossed, touching opposite shoulders, at end of song

Source: The Girl Scout Pocket Songbook, Copyright 1956 by the Girl Scouts of the U.S. A.

SLAVES OF JOB

Indoor or Outdoor

Any Number of Players

This version of a "Passing the Shoe" game is played this way in the Montreal area. It is fun for any age and the older you are, the more difficult you may find

it is to keep the rhythm. However, the almost inevitable pile-up of shoes adds to the hilarity.



The Slaves of Job were playing catch and go. They'd



take it and leave it and take it a - gain. While



playing they'd go zig - a zig - a zig - a zig - a zag.

EQUIPMENT:

Shoes

on the underlined word. On the alternate beat another shoe is picked up from the right.

FORMATION:

Players sit or kneel in a circle on the floor. Each contribute one shoe to the game.

On the line "While playing they'd go zig a (left) (right) lt. zig a zig a zig a zag" each player holds on rt. lt. rt. lt.

ACTION:

Holding his shoe with the right hand, each sings the song, places the shoe on the floor in front of the person on his left every other beat: i.e., "The Slaves of Job were playing catch and go." The shoe is passed

to the shoe and beats time from left to right, releasing shoe to left on last "zag". It is sometimes fun to do it once through singing, then humming and finally singing silently to oneself.

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MUSICAL CHAIRS

Indoor

10 to 20 Players*

Neva Boyd, a guiding light of the original National Cooperative Recreation School which began in the midwest in the thirties, included this as the second of two versions in her "Handbook of Games." Leaders, taught the game at the Eastern Cooperative Recreation School, report back that this little used version is by far more popular with their groups and adds an additional element of problem-solving to the game. It is good for 8's and over, certainly the teenagers, since it is considerably more active than the usual way of playing and adults or families enjoy it, too.

EQUIPMENT:

A chair for all but one of the players.

FORMATION:

Chairs are arranged next to each other in a straight line, alternately facing in opposite directions. Players stand by chairs, prepared to walk in counter-clockwise direction.

ACTION:

If piano or record player is available, music is played to cue the players when to walk. If not, the leader sings. In either case, when music or singing is heard the players walk. When the music or singing stops, the players rush to the nearest empty seat.

Since there is one less seat than players, one player will be left standing after the scramble and is eliminated. However, instead of eliminating another chair with the player as is customary, the eliminated player chooses a chair in the line and sits in it. All other players stand and resume walking when the music starts.

Each time another eliminated player chooses a chair the remaining players have to run further and search harder to find an empty seat.

Those who have been eliminated stay in the game and share in the excitement of those trying to avoid elimination.

It is usually necessary to urge players to keep moving and not tarry by the empty seats.

* In larger groups several teams can play simultaneously. Be sure there is ample space between rows of chairs.

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MUSICAL TEAMS

Each participant is given a slip of paper bearing the name of a familiar song. At a signal, he begins to sing it, walking around the room and searching for other players who are singing the same tune. The participants gradually collect into several teams, each of which has been given a different song title. In a group of sixty, for instance, the leader might have chosen six songs, giving ten slips for each title to players scattered around the room. Songs like "Working on the Railroad" and "Row your Boat" are most suitable for this game, since almost everyone is able to sing them.

When each team has formed, the leader may then suggest an informal concert, with the various songs being sung, one after another, by the groups to which they have been assigned. Or the teams thus formed may then be used to play other games.

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from *Recreative Leader's Handbook*
by Richard Kraus

WHEN I WAS IN JAIL Trinidad and Tobago Collected by J.D. Elder



1. When I was in jail, I heard the bug - le blow;



When I was in jail, I heard the bug - le blow;



When I was in jail, I heard the bug - le blow,



Com - ing back to my count - try to see you.

1. When I was in jail, I heard the bugle
blow;
When I was in jail, I heard the bugle
blow;
When I was in jail, I heard the bugle
blow,
Coming back to my country to see you.
2. Roll, boy, roll, you rolling like a drum;
Roll, boy, roll, you rolling like a drum;
Roll, boy, roll, you rolling like a drum,
Coming back to my country to see you.
3. Fight, boy, fight, and never run away;
Fight, boy, fight, and never run away;
Fight, boy, fight, and never run away,
Coming back to my country to see you.

The game is very common in the villages.
The song is martial sounding, the tempo
suited the rhythmic pounding of the stones.

PLAYERS:

Any number of boys and girls up to 16.

FORMATION:

Circle kneeling. One player, the leader,
has a pile of stones in front of him, one
for each player.

MUSIC

All players sing as they play.

ACTION

On Stanza 1, leader uses a stone to beat
time on the ground in front of him.

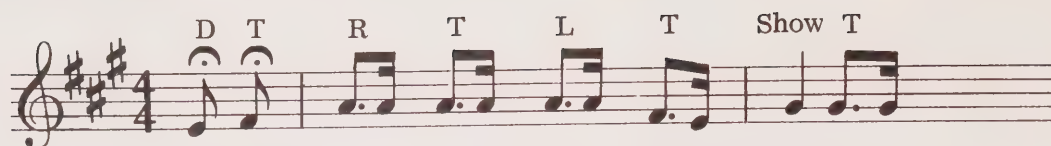
Stanza 2: Leader slaps down the stone in
his hand in front of player on his right,
and reaches for another stone in the pile
in front of him on the second beat. This
process is repeated until all stones are
in circulation, each player in strict time
reaching for the stone put down by the
player on his left and slapping it down in
front of the player on his right.

Stanza 3: Leader changes direction in
which the stones are moving, picking up
the stone he put down to his right and
slapping it down in front of player on his
left, on "Fight". All players with stones
do the same.

NOTE: Take care not to slap stones on
slow hands.

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LONG LEGGED SAILOR



1. Have you ev - er, ev - er, ev - er, in your long - leg - ged



life Seen a long - leg - ged sail - or with a long - leg - ged wife?

1. Have you ever, ever, ever, in your
longlegged* life
Seen a longlegged* sailor with a
longlegged* wife?
2. No, I've never, never, never, in my
longlegged* life
Seen a longlegged* sailor with a
longlegged* wife!

* shortlegged
straight-haired
curly-haired

Players sit knee-to-knee. One may ask the question, the other answer, and they may take turns questioning and answering. They need not sing stanzas in order, and may make up their own "kinds" of life, i.e. "cotton-pickin' life" (with picking motion of hands.)

- D — Both hands down on lap.
- T — Clap own hands together.
- R — Clap right hand to partner's right hand.
- L — Clap left hand to partner's left hand.
- Show — Show with own hands as follows:
"longlegged" - Throw hands quickly apart.
"shortlegged"- Hold hands a small distance apart.
"straight-haired" - Run flat hands along sides of head.
- "curly-haired" - "Curl" hair with index fingers.
- B — Clap both hands with partner's hands.

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AH TA KA TA NU VA

Eskimo

(The Polar Bear Hunt)

Chorus

Ah ta ka ta nu va, Ah ta ka ta nu va,

Ay mis a day mis a do a mis a day.

Hex a col a mis a wa ta,

Hex a col a mis a wa ta.

CHORUS Clasp both elbows and rock arms back and forth in rhythm to suggest paddling a kyack. (With a double-blade paddle. Or did you know?) Sing Chorus after each verse.

(The actions described by the underlined words come at the two places marked by stars in the music, and each takes the time of about two beats.)

VERSE 1 Rub noses with neighbor on one side. (Kissing wife and relations goodbye.) Then with neighbor on the other side. (Little boys and prudes may shake hands!)

VERSE 2 Shading eyes with right hand, palm up with elbow crossed over to left side, scan horizon for polar bear. Repeat with left hand.

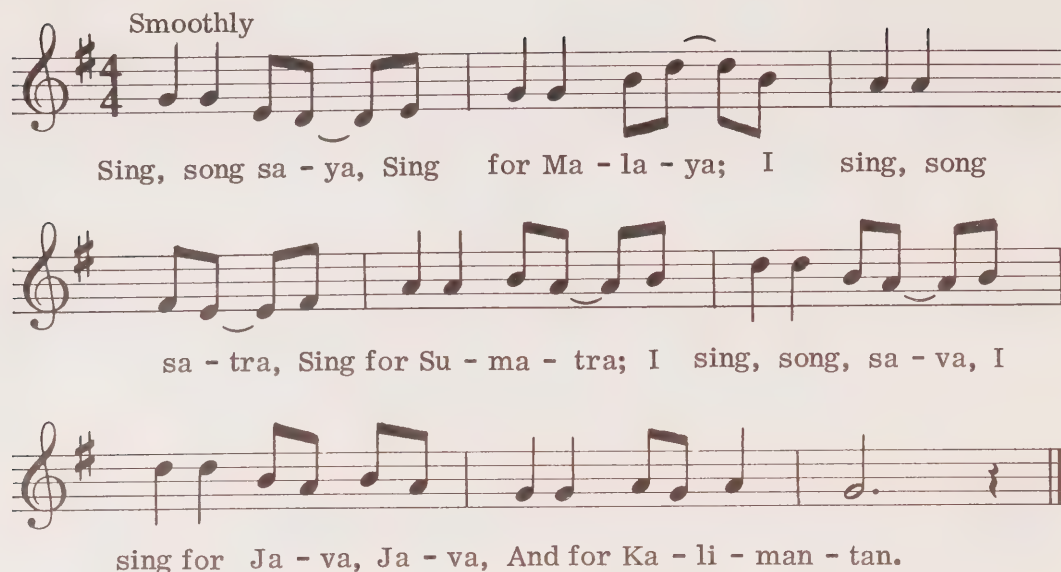
VERSE 3 Aim bow at moving bear during first two measures, release string on "ta" and then clap hands saying "Bang". Repeat, reversing hands. (Sing next chorus quickly as you paddle over to the bear.)

VERSE 4 Reach down and pull heavy bear into kyack during first two measures, then grunt. Repeat. (Sing next chorus slowly; the kyack is so heavy!)

VERSE 5 Holding arm high and moving hand from wrist, wave to folks on shore, then point down to your bear, shouting "See ?" Repeat with other hand. (Sing next chorus with increasing speed as you near shore.)

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MALAYAN HAND-DRILL



Sit in a ring close to each other but leaving room to move your arms.

FIGURE 1. Pat your knees twice, then your left shoulder with your right hand (1 bar). Repeat with opposite hand and shoulder. Continue throughout music.

FIGURE 2. Pat your own knees twice, then knees of your right-hand neighbor with both hands (1 bar). Repeat figure with left-hand neighbor. Continue throughout music.

FIGURE 3. Pat own knees twice, cross hands and pat again twice (1 bar). Uncross and pat again twice, pat neighbors' knees on either side twice with arms extended (1 bar). Repeat the whole figure throughout the music.

FIGURE 4. With your hands already extended, take hold of your neighbors' hands on each side and rock forward (2 beats) and backward (2 beats), bringing hands up above shoulders. Each rock (forward and back) takes 1 bar. Repeat throughout the music.

FIGURE 5. Extend left arm in front. Touch first wrist, then elbow with right hand. Then catch right shoulder with released left hand and throw your right arm forward and repeat the figure with the opposite hand and arm (each figure takes 1 bar, and is complete, with new arm extended, by the 4th beat of the bar).

FIGURE 6. Finish the previous figure with arms folded across (hands laid flat). Lift right forearm twice (like opening the lid of a box); with arms still folded across press first your chest, then your thighs, then touch your toes with arms extended, and finally come back to folded arms position (2 bars to complete figure). Repeat and continue doing so.

FIGURE 7. Movement like swimming. Right arm forward, always starting with palm in and finishing with palm out (1 bar). Left arm forward to do the same turning movement (1 bar).

Right arm upwards and turn, left arm ditto. Right arm backwards, left arm ditto. This occupies 6 bars and leaves 2 bars for the finish: arms folded as in FIGURE 6 but in front of the face, and heels drumming on the ground.

WHO STOLE MY CHICKENS?



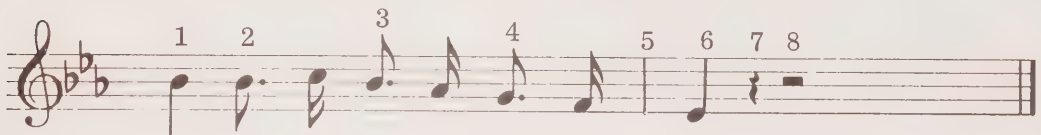
Who stole my chick - ens and my hens?



Who stole my chick - ens and my hens?



Who stole my chick - ens and who stole my hens?



Who stole my chick - ens and my hens?

Seated partners face each other knee-to-knee, in chairs or cross-legged on ground. Both sing during action.

1st time:

- 1 - Hands pat own knees.
- 2 - Clap own hands.
- 3 - Clap right hands together.
- 4 - Clap own hands.
- 5 - Clap left hands together.
- 6 - Clap own hands.
- 7 - Clap both hands to partner's.
- 8 - Clap own hands.

2nd time:

- 1 - Raise right forearm, extending right elbow, at the same time cupping partner's right elbow with left hand.
- 2 - Clap own hands.
- 3 - Raise left forearm, extending left elbow, while cupping partner's left elbow with the right hand.

4 - Clap own hands.

3rd time:

- 1 - Hold out cupped left hand, palm up, while putting right hand, fingers together, into left hand of partner, as if picking up a grain.
- 2 - Raise right hand to mouth as if eating grain.
- 3 - Hold out cupped right hand, while putting left hand, fingers together, into right hand of partner.
- 4 - Raise left hand to mouth as if eating grain.

Malayan Hand Drill & Who Stole My Chickens reprinted with permission of Cooperative Recreation Service Inc. from Tent and Trail

FOLK AND SQUARE DANCES

WHY DO THEM ?

- An opportunity to loosen muscles and join hands with neighbours in a joyous, informal and friendly dance form which can be done by the average child.
- Each person contributes as group works toward a common goal.
- The group hears and moves to music from a variety of cultures.
- Build confidence in the use of one's body.
- Expose participants to customs of other lands.
- Appeal to broad age range.
- Help to overcome awkwardness and shyness of boy-girl pairing.

HOW TO LEAD ?

- Know the material well. Learn dances from other teachers (see resource page) and practise-teach at home with friends.
- Prepare a program geared to the needs and ability of your group. Consider such things as number of patterns, complexity of steps, clarity and speed of music.
- Start with the "warm-ups". They will help both you and your group relax and be ready to tackle the dances.

- With young children, avoid change-partner dances and allow partnering by choice - boys with boys and girls with girls - for those who wish.
- Stand by to be partner for the child who has none.
- Play a bit of the music before teaching a dance - this will arouse interest and set the mood.
- Get the group in formation and tell the name of the dance. If you know anything about the background of the dance, tell it - but briefly.
- Stand where you can be seen and heard by all. If dance is in a circle formation teach from inside the circle and move around so that several segments of the circle can see your feet.
- Teach by describing and showing simultaneously. Hum the tune if you can.
- Teach small units in proper sequence and let group dance each to the music as soon as it has been taught.
- Dance the whole dance to music when you feel most can manage it fairly well. Polishing can come at another time.
- Mistakes should not be pointed out; rather emphasize the "right" way.
- Remember that the goal is fun and not perfection or performance. So encourage good dancing but don't drill.
- Try to establish a warm and accepting climate where people feel free to try.
- Stay in the dance, if possible, so you can contribute by acting as model for others to follow.

WARM-UPS FOR DANCING

WALK RUN STOP

Leader holds tambourine or other percussion object (pot and spoon) and beats a steady, slow beat. Group walks anywhere in the room (or designated play area) as individuals. When leader changes his beat to double the speed of the first (walking) the players run. At any time the leader can stop and the players must freeze. Alternate the sequence of walk, run, stop in unpredictable patterns.

FOLLOW THE LEADER MARCHING

Accompanied by a rhythm band (see section on rhythm bands in this manual) singing or recorded music (square dance tunes or marches) lead a march in single or double file. This can also be done with several leaders taking their lines in various directions but assuming responsibility to avoid collisions.

SPIRAL WALK

Start in a large circle, hands joined except on your left. Lead the circle to the left and into a spiral. Before the spiral gets too tight reverse your direction and unwind, End in the original circle.

HERE IS WHAT I CAN DO

See action songs.

"SQUARE DANCING" IN A CIRCLE

One large circle, hands joined, no partners needed. Any jig or reel for music. Join the circle if you can be heard as you call.

This is an adlibbed kind of step sequence and the leader can make up his own. The following are suggestions only.

"All join hands and circle left"

(for 16 counts)

"Now circle to the right" (for 16 counts)

"Drop hands and turn in place"

(for 8 counts)

"Now turn the other way" (for 8 counts)

"Repeat the first turn" (for 8 counts)

"Turn again the other way" (for 8 counts)

Repeat circling left and right.

"Now into the middle and back"

(8 steps in and 8 steps out)

"Do it again" (8 steps in and 8 steps out)

"Now mark time in the circle while all those whose birthday is in January, February or March go into the middle and back" (8 steps in and 8 steps out)

"Do it again"

In like manner do the other months.

Then repeat circling left and right.

"Find a partner and swing"

"Promenade around the ring" (side by side with partner all promenade counter-clockwise)

Dancers are now ready to do a partner dance, or square dance figures.

PLAY "FIND YOUR PARTNER"

See games section

THE DANCES

FOLK DANCES

Patty Cake Polka
Irish Washerwoman
Chimes of Dunkirk
Patch Tanz
Pleskavac
Troika
Napoleon
The Wheat
Teh We Orez
Green Sleeves
Longford Schottische
Yan Petit
Seven Jumps
La Raspa
Carousel

SQUARE DANCES

Square dance terms
Circle Barn Dance
Igloo
Take a Peek
Forward and Back
Red River Valley
Circle Four, Six, Eight
La Cardeuse
Let's Dance a Reel

FOLK DANCES

PATTYCAKE POLKA (English & U.S.A.)

MUSIC: Buffalo Gal

RECORD: M H 1501
or any appropriate polka

FORMATION:

Partners with both hands joined face in a double circle. The girls are in the outside circle. The boys have their backs to the centre. Instructions are given for the boys' part, the girls move on the opposite foot.

MEASURES:

- 1 -- 2 Boy touches left heel forward and then left toe forward. Repeat.
- 3 -- 4 Four slide steps around the circle, beginning on the boy's left foot and moving counter-clockwise.
- 5 -- 6 Boy touches right heel forward and then right toe forward. Repeat.
- 7 -- 8 Four slide steps beginning on the boy's right foot and moving clockwise. Partners drop hands and remain facing.
- 9 -- 10 Clap right hands with each other three times, quickly. Clap left hands with each other three times.
- 11--12 Clap both hands with each other three times. Clap own knees three times.

13--14 Partners join right hands and turn once around each other.

15--16 The girls do not move as the boys in the inside circle walk to the next girl on their left. The dance is repeated with the new partners.

IRISH WASHERWOMAN

MUSIC: Irish Washerwoman

RECORD: E P A 4140

FORMATION:

Single circle of partners with hands joined face the centre of the circle. The girls are on the right of their partners.

Measures:

- 1 -- 2 Everyone takes four steps forward toward the centre.
- 3 -- 4 Everyone takes four steps back to place.
- 5 -- 6 Girls take four steps forward.
- 7 -- 8 Girls take four steps back to place.
- 9 --10 Boys take four steps forward.
- 11--12 Boys turn to their left and take four steps toward the girl who was on the left.
- 13--16 The new partners join both hands and swing. Each boy puts his new partner on his right and everyone joins hands in a single circle to repeat the dance.

CHIMES OF DUNKIRK (Belgian)

MUSIC: Chimes of Dunkirk

RECORD: E P A 4141

FORMATION:

Double circle of partners facing. The girls are in the outside circle, the boys have their backs to the centre.

MEASURES:

- 1 -- 8 All clap own hands three times.
All stamp three times beginning on the left foot.
Partners join hands and turn once around each other.
- 9 --16 Partners join right hands and balance forward and back - step toward each other on the left foot, bring the right foot up beside the left. Step back to place on the right and bring left foot back beside right. Repeat.
Partners join both hands and turn once around with each other. The girls remain in this position while the boys in the inside circle move left to face a new partner and repeat the dance.

PATCH TANZ

A Jewish Wedding Dance

RECORD: Folk Dancer CMH 1092

FORMATION:

Partner, in a single circle all facing centre. Girl stands to right of boy. Hands joined with elbows bent.

PART 1: All walk slowly to right starting on right foot with a step bend (knees flex sharply) 8 steps. All walk the same way 8 steps to the left.

PART 2: All face centre and walk towards the centre slowly two steps. Lean slightly forward and clap own hands 3 times. Move backwards into place two slow steps. Face partner and strike heel of one foot 3 times to floor. Repeat the going into the centre, clapping and back to place, stamping.

PART 3: Join two hands and stretch them out at shoulder level. Stand so that right hips are adjacent to partner. Walk clockwise in place turning with 8 slow steps. Change to a position so that left hips are adjacent and walk counterclockwise turning in place 4 steps, at which point the boy's left and the girl's right hands are kept joined. Drop the other hands. The girl walks under the arch formed by the joined hands to stand to the left of her original partner, and all IMMEDIATELY join hands in a single formation of a circle. Each boy now has a new partner on his right and his original partner is on his left.
Repeat dance from the beginning, each time with a new partner.

When using the dance with very young children, or with real beginners, you may omit the changing of partners and merely turn 8 steps each way during the 3rd part.

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Folk and Square Dances by Jack Geddes

PLESKAVAC KOLO Serbian Folk Dance from Yugoslavia

RECORD: Folk Dancer CMH 1009

FORMATION:

Dancers in an open circle, no partners, facing centre, all hands joined low. The leader at the right end weaves in and around the hall at will.

NOTE: A simpler version for Public School Children is done in a circle. Replacing Part One with 8 step hops, right, and 8 back. Then dancing Part Two, twice as below.

PART 1: Dancers face right and take 2 steps diagonally forward to the right and to centre, right and left (slow, slow). Face centre and take 3 quick steps in place R, L, R. Still facing centre, move back-

wards 2 slow steps, left, right. Take 3 quick steps in place, L, R, L.

Repeat Part 1

PART 2: All move to centre of circle with 2 slow steps, right, left. Stamp feet 3 times. All move backwards to place 2 slow steps, left, right. Clap own hands 3 times.

Repeat Part 2

Repeat entire dance from the beginning.

The leader can change the steps into skipping steps so that every now and then everyone will skip the steps as described above instead of just walking. Actually the skipping step has become the most popular with North American folk dancers.

TROIKA

Russian Folk Dance

RECORD: Folk Dancer CMH 1059

FORMATION:

Sets of three dancers side by side, all facing counter-clockwise and holding inside hands. The dancers represent three horses pulling a carriage "troika".

FIGURE 1: All run lightly forward 16 steps.

FIGURE 2: Keep the hands joined. Dancers on the right now go under the arch formed by the other two with 8 running steps and into original positions. The centre dancer must follow through the arch. The left hand dancer runs on the spot. Now as the right hand dancer runs on the

spot, the left hand one goes under the arch formed by the other two with 8 running steps, and again the centre person must follow. IMMEDIATELY ALL JOIN HANDS IN A CIRCLE OF THREE.

FIGURE 3: All run lightly to the LEFT with 12 running steps and stamp 3 times (alternating feet) then run to the right 12 steps and stamp 3 times alternating feet.

Repeat dance from beginning. To make it progressive, the centre person may move forward for each repeat of the dance to take two new dancers on the repeat.

Pleskavac Kolo and Troika
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Folk and Square Dances by
Jack Geddes

(1) (1a)

Na - po - le-on was a might - y war - rior, Tra, la, la, la, la, la,

1 (1a) (2)

la, la. Oh, Bo - ney fought the Roo-shi - ans, Oh, Bo-ney

(3)

fought the Proo+shi ans, And Bo - ney got ca - pit - u - la - tion.

FORMATION:

Double circle, partners facing, arms out-stretched, shoulder height, hands clasped. (Boy with back to centre.)

1. Napoleon was a mighty warrior,
Tra, la, la, la, la, la, la, la.
- 1a. A great, big, bully, fighting terrier,
Tra, la, la, la, la, la, la, la.

- (1) Four side-steps counter-clockwise;
clap own hands, clap right hands with
partner, own hands, left with partner,
own hands, both with partner, own hands.
- (1a) 4 side steps clockwise. Repeat clapping.

2. Oh, Boney fought the Rooshians,
Oh, Boney fought the Prooshians,

3. And Boney got capitulation.

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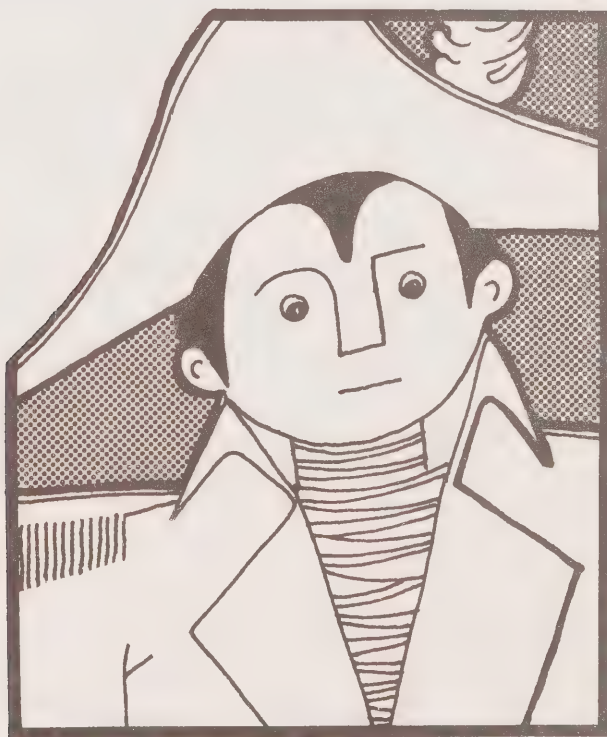
Also available on Record MH1054

(2) Partners with inside hands clasped, single Tyrolean step* beginning with inside foot, turn toward and from each other, and move counter-clockwise in circle. Repeat above.

(3) Partners, shoulder-hip position, take four hop-steps around, still moving counter-clockwise in the circle. Repeat (2) and (3).

*TYROLEAN STEP: Step on one foot then hop on it as the other foot swings across and in front (knee and ankle relaxed). Repeat on opposite foot.

SHOULDER-HIP POSITION: Boy places hands at each side of girl's waist; girl places her hands on boy's shoulders.



From the feast there came a farm - er, Oh his back a bag of bran,

1 2 3 4

This system contains the first four measures of the song. The melody is in 3/4 time, starting on a G4 note. The bass line consists of chords, with the first measure being a G2-B2-D3 triad. The lyrics are written below the staff.

And the bad boys shout - ed at him, "Let those pi - geons out, old man ,

5 6 7 8

This system contains measures 5 through 8. The melody continues with a series of eighth notes. The bass line features a mix of chords and single notes. The lyrics are written below the staff.

Let those pi - geons out, old man, Let those pi - geons out, old man!"

9 10 11 12

This system contains measures 9 through 12. The melody has a slight rise in pitch. The bass line continues with chords. The lyrics are written below the staff.

And the bad boys shout - ed at him, "Let those pi - geons out, old man!"

13 14 15 16

This system contains measures 13 through 16, which are the final measures on this page. The melody concludes with a half note. The bass line ends with a final chord. The lyrics are written below the staff.

From the feast there came a farmer,
On his back a bag of bran,
And the bad boys shouted at him,
"Let those pigeons out, old man,
Let those pigeons out, old man,
Let those pigeons out, old man!"
And the bad boys shouted at him,
"Let those pigeons out, old man!"

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Also available on Record EPA 4146

FORMATION:

Each boy secures two girls as partners,
(or vice versa if there are more boys than
girls). They link arms three abreast, and
all the sets of three form a circle, with
four or six feet between each group of
three around the circle.

ACTION:

Beginning with the left foot, these sets of
three walk heavily forward sixteen steps.
(Meas. 1-8.) On the 9th measure the boy
and the girl on his right link right arms
and turn quickly with eight skipping steps.
(This permits turning twice around.)
(Measures 9-12.) The boy and the girl on
his left then link left arms and turn the
same way. (Meas. 13-16.) Repeat the turns.

TEH WE OREZ (TEA AND RICE)

Israeli Dance

Three slides out of centre.
(start with right foot)

Choreographed by Rivka Sturman

Music traditional

RECORD: Tikva 140

FORMATION:

Sets of three, side by side, facing counter-
clockwise. Hands are joined and held
down.

PART 1: All run or skip forward 8 steps.
(start with left foot)

PART 2: Three slides toward the centre.
(start with left foot)

PART 3: Drop hands and all face centre,
single file, one behind the other.
Walk four steps toward centre -
clap as you walk. (Left, right,
left, right, clap, clap, clap,
clap) Repeat walk and clap back
out of centre.

PART 4: Repeat part 1. *

Repeat from beginning.

* As originally choreographed, in part
four the middle person moves ahead to
dance with new partners. This is a
modification suitable for young children.

GREEN SLEEVES (English Country Dance)

RECORD: RCA 4141

FORMATION:

Partners, side by side, in a double circle, facing counter-clockwise. Inside hands are held. The dance is done by groups of two couples. Couple No.1 (in the front position and couple No.2 behind couple No. 1.)

PART 1: All walk forward 16 steps.

PART 2: Couple No.1, drop hands, turn to face couple No. 2. All four do a "Right-hand Star." (Join hands with the person across and walk 8 steps clockwise). Turn to the right until left hands can form a "Left-hand Star". (Walk eight steps counter-clockwise.)

PART 3: In original positions: Couple No.2 make an arch and walk forward four steps as couple No.1 back under the arch. Repeat with couple No.1 making the arch as No. 2 back under. Repeat both.

Repeat dance from the beginning.

LONGFORD SCHOTTISCHE

Nationality: Canadian (Ontario)

RECORD: CMH 2003 Lowland Schottische

FORMATION:

A double circle of couples facing counter-clockwise, boy on the left of the girl. The boy's right arm is about the girl's waist and her left hand rests on his right shoulder.

BASIC STEPS: Schottische and step-hop.
(Schottische: Step, step, step-hop)

MEASURES

PART 1

- 1 - 2 Beginning with outside foot, take 2 schottische steps forward.
- 3 - 4 In social dance position turn with 4 step-hops.
- 5 - 8 Repeat Measures 1-4.

PART 2

- 9 - 10 Two schottische steps forward.
- 11 - 12 Partners rock forward and backward twice on the spot with 4 step-hops.
- 13 - 16 Repeat Measures 9-12.

PART 3

- 17 - 18 One schottische step moving diagonally forward and outward, and one schottische step moving diagonally inward to partner.
- 19 - 20 Four step-hops turning, social dance position.
- 21 - 24 Repeat measures 17-20.
- 25 - 32 Repeat measures 17-24.

The popular version is to have the boy move up one place on each of the four repeats of part 3, making a change partner dance. An easier version is to have him change partner on the last repeat only.

The dance was formerly very popular in the Longford Mills Area of Ontario. It shows a lot of Scandinavian influence which is not surprising as there are many Scandinavian farmers in this area.

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YAN PETIT (France)

RECORD: Folkraft 337 - 006A

FORMATION:

Single circle of boys, facing counter-clockwise. Hands on hips.

Meas.

Chorus

- A1 1-2 Two steps forward, starting with right foot.
3 Leap and hop on the right foot, turning counter-clockwise half-way round. Left foot against right knee. Left knee pointing outward.
4 Hop on right foot, swing left foot forward. Hop on right foot, feet together.
5-8 Two steps to the left, starting with left foot.
7-8 Repeat measures 3-4, starting with left foot. Ending in a single circle facing center.
- B1 1-2 Stamp three times with the right foot.
3-4 Tap right forefinger twice on the floor, and then put it in the air.
5-6 Turn one and a quarter times to the right. On the first and last beat, clap own hands.

CHORUS

- A2 1-8 Repeat A1 measures 1-8
B2 1-2 Repeat measures 1-2 B1
repeat 1-2 Tap right foot three times. Extend right foot forward, tap inside of foot three times.
3-6 Repeat B1 measures 3-6

CHORUS

- A3 1-8 Repeat A1.
B3 1-2 Repeat B1 (1-2). Stamps.
repeat 1-2 Repeat B2 (repeat measures 1-2). Right leg extended and Taps.
repeat 1-2 Push right knee on the floor three times.

3-6 Repeat B1 measures 3-6.

The dance continues in this way. At every turn a new movement is added directly before the movement with the forefinger, and then a chorus.

THE ORDER OF THE SEVEN
MOVEMENTS ARE:

- B7 1-2 Right foot stamps.
repeat 1-2 Right leg extended and taps
repeat 1-2 Push right knee three times
repeat 1-2 Bounce thigh three times. Sitting on the floor with support on the right hand, push right thigh on the floor three times.
repeat 1-2 Bounce buttock three times. In a sitting position, with back to the centre and support on both hands; bounce three times.
repeat 1-2 Push stomach three times. Quickly turn to the right to a prone position supported by both hands, push three times to touch stomach to the floor.
repeat 1-2 Touch head three times. In same prone position, touch head three times to the floor.
3-6 Repeat B1 measures 3-6. End by clapping over head.

SEVEN JUMPS (Denmark)

RECORD: EPA 4138

FORMATION:

A single circle of dancers (no partners needed) with hands joined and facing to the left.

CHORUS

Starting with the left foot do eight step-hops to the left. Starting with the right foot do eight step-hops to the right.*

STEP 1. This is done in place and facing the centre of the circle. There are three sustained notes, one for each of the movements:

Movement a. Place hands on hips and raise right knee.

Movement b. Put right leg down.

Movement c. Stand still.

REPEAT CHORUS.

STEP 2. Repeat a and b of step 1 and add:
d. Raise left knee.
e. Put left leg down.
c. Stand still.

(There are five sustained notes for doing step 2.)

REPEAT CHORUS.

In like manner add the following movements one at a time, after each repeat of the chorus.

STEP 3. Kneel on right knee.

STEP 4. Kneel on left knee.

STEP 5. Place right elbow on the floor and your chin in your right hand.

STEP 6. Place your left elbow on the floor and your chin in your left hand.

STEP 7. Touch your forehead to the floor.

FINISH WITH CHORUS.

* With very young children substitute sixteen small running steps in each direction.

LA RASPA (Mexico)

RECORD: EPA 4139

There are several versions of this novelty dance. This one is recommended for children.

FORMATION:

Partners facing each other, scattered around the room, hands on hips.

CHORUS:

- A. 1. Spring on left foot as you extend right leg forward, heel touching the floor, toe up.
2. Spring on right foot as you extend left leg forward, heel touching the floor, toe up.
3. Spring again on left foot as above.
4. Pause as you clap twice.
- B. Repeat above pattern starting with right foot.

A. and B. are repeated three more times.

- STEP 1. Clap hands once and hook right elbows with your partner as you skip around for eight steps.
2. Clap hands and hook left elbows as you skip around for eight steps. Repeat 1 and 2.

A



Pret - ty maid - en, sweet and gay, Car - rou - sel is run - ning,

It will run till eve - ning; Lit - tle ones a nick - el,

Big ones a dime. Hur - ry up! Get a mate! Or you'll

B

sure - ly be too late! Ha, ha, ha! Hap - py are we,

An - der - son and Pe - ter - son and Lund - strom and me!

Pretty maiden, sweet and gay,
 Carrousel is running,
 It will run till evening;
 Little ones a nickel,
 Big ones a dime.
 Hurry up! Get a mate!
 Or you'll surely be too late!
 Ha, ha, ha!
 Happy are we,
 Anderson and Peterson and Lundstrom
 and me!

This dance represents the "Merry-go-round." The dancers form a double circle facing toward the centre of circle. The front ones of all couples join hands in a circle; the back ones place their hands on their partners' shoulders.

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 GAMES by Elizabeth Burchenal, copyright,
 1909, by G. Schirmer, Inc. Used by
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A

During A, dancers move toward the left with a slow, sliding step, as follows: (Meas. 1.) Make a long slide to the left with the left foot (one), close the right foot to the left (two). Repeat (three, four).

(Meas. 2-7) Continue through the seven measures of A, but during the sixth and seventh measures, make stamps instead of slides.

During the sixth and seventh measures, the time is accelerated slightly.

B

(Meas. 1-4.) Still moving to the left, with the time slightly accelerated, as in the two preceding measures, execute the same step as described in the first measure of A, but in double time, that is, making four slides to each measure instead of two. (Meas. 5-8.) Repeat, sliding to the right (repetition of B).

At the end of B, partners immediately change places, those who were behind now standing in front with hands joined, the others behind with hands on partners' shoulders. The whole dance is then repeated.

The words are sung by the dancers as they dance. The four stamps in the sixth and seventh measures of A are made on the words, "up, mate, surely, late." In the chorus "Ha, ha, ha!" should be shouted heartily with heads thrown back. During the first part of "Carrousel" the merry-go-round is supposed to be just starting, and moves slowly; in the second part it is in full swing, and the fun is at its height.

SQUARE DANCE TERMS

TO THE LEADER

When ready to form squares here is what you need to know. A set consists of four couples facing the centre of a square. They should be close enough to touch without stretching, about eight feet across. Beginners may have to be reminded several times of the SQUARE formation and the approximate size of the square if they spread out too far.

When the square has been formed, the girl will be on the right of her partner. Most of the calls are directed to the boy and he will find that the most important person in the set is his partner, who is on his RIGHT, and he will also have to know the CORNER, who is the girl on his LEFT. Each couple has a definite position in the set and they must return to that place to complete each figure. The names of the positions are:

FIRST COUPLE--stand with their backs to the caller.

SECOND COUPLE--stand to the right of the First Couple.

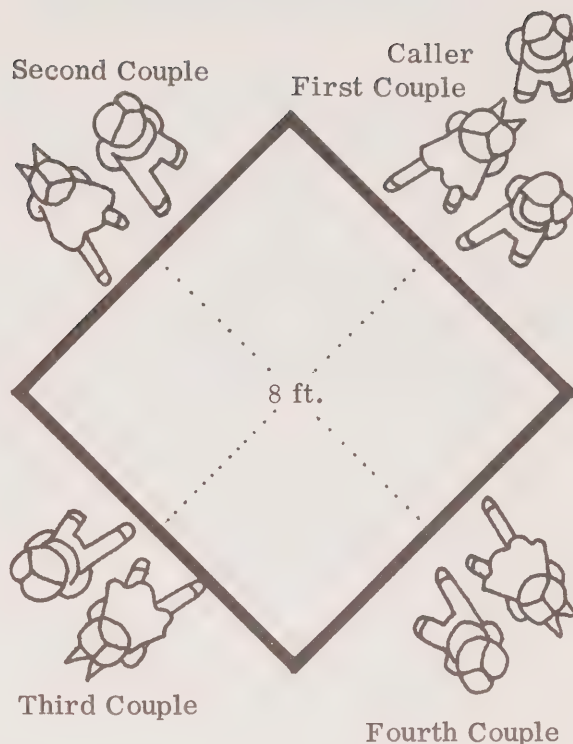
THIRD COUPLE--stand opposite the First Couple.

FOURTH COUPLE (or Last Couple)--stand to the left of the First Couple and opposite the Second Couple.

HEAD COUPLES--Couples one and three

SIDE COUPLES--Couples two and four.

SWING: Join both hands with another person and skip or walk around in place. May also be done with right elbows hooked. (The buzz step swing, done in a social dance position, is not comfortable for children.)



RIGHT HAND STAR: Walk clockwise with right hands joined in the middle.

LEFT HAND STAR: Walk counter-clockwise with left hand joined in the middle.

CIRCLE LEFT: Join hands and walk to the left.

CIRCLE RIGHT: Same as above - to the right.

ALLEMANDE LEFT: Two people join left hands and walk around each other.

ALLEMANDE RIGHT: same as above - but with right hands joined.

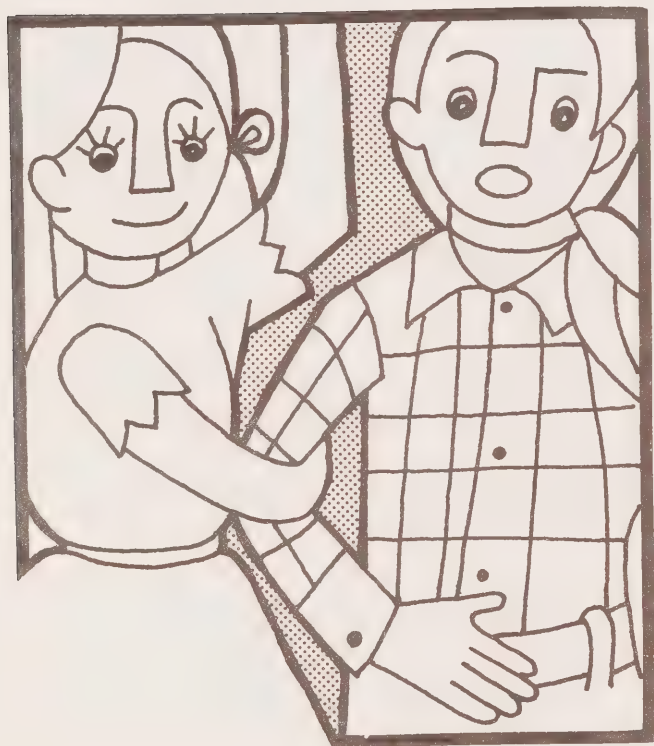
BALANCE: Step on the left foot and rise on it while right foot swings across in front. Now step on right foot and rise on it while left foot swings across in front.

HONOR: Bow or curtsy to the person you are facing.

DO SI DO: Two people face each other, walk forward, (passing right shoulders) side step to the right (back to back) and back up to original place. (passing left shoulders.)

PROMENADE: Partners walk counter-clockwise around the square, (or circle) side by side. Boy is on the left, girl on the right. Hands are held in the skaters' position (right to right over left to left).

CHASSEZ (sashay, slide), step sideways, one foot following the other. Can be done to the left or to the right.



CIRCLE BARN DANCE

Canadian & American

RECORD: MH 10073 or any good square dance record

FORMATION:

Single circle of couples, girl on boy's right, all facing centre.

This dance can be as easy or as hard as you want to make it, just add your own figures. It is ideal for teaching beginners' square dance skills.

DANCE:

ALL FORWARD AND BACK - 8 counts
With hands joined in circle all walk four steps to the centre and four out.

FORWARD AND BACK AGAIN - 8 counts
Repeat first figure.

GIRLS FORWARD AND BACK - 8 counts
Girls in for 4 steps and out 4

BOYS FORWARD AND BACK - 8 counts
Boys in for 4 steps and out 4

ALLEMANDE LEFT CORNER & ALLEMANDE RIGHT YOUR PARTNER - 8 counts
Join left hands with your corner & walk once around 4 steps. Right hand to partner, and repeat.

DO-SI-DO CORNER AND PROMENADE 16 counts
Walk once around your corner, passing back to back, join two hands with partner and walk around the circle counter-clockwise. Face centre and start again.

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SQUARE DANCES

IGLOO

MUSIC: Jig or Reel

INTRODUCTION:

Honour your partners, corners
address,
Join your hands and away to the
west,
All the way 'round like a great big
wheel,
The harder you go the better you
feel,
When you get home you swing your
own,
Swing your own and you'll never be
alone.

CALL:

First couple out to the couple on
the right,
Have a good look at the Northern
Lights,
Into the Igloo by the door;
Clap your hands and clap all four,
Out of the Igloo into the ring,
Give your partner a great big swing!
- - - - -
Now on to the next couple on the
right, (etc.)
Now on to the last couple on the
right, (etc.)

Partners face and boy makes slight bow
while girl curtsies. They turn and face
corners and do the same.

The eight dancers in the set join hands and
circle all the way round to the left.

A "patter" call to give the dancers time to
circle around.

Partners join both hands and with right
feet side by side they swing using the "buzz-
step"--done by marking time with the right
foot while pushing with the left as if on a
scooter.

First couple walks out and stands directly
in front of second couple.

Both couples look up at the sky.

Second couple makes an arch with joined
inside hands and first couple walks under
the arch. They don't turn around.

These two couples clap hands four times.
First couple backs into the ring.

First couple swings in the centre of the set.

First couple walks out and stands directly
in front of third couple. The figure is
repeated.

First couple repeats the figure with fourth
couple.

Now the dance has been completed once.
Give each couple a turn to visit around the
set. Call the introduction once more and
repeat the whole call for the second couple--
"Second couple out to the couple on the
right..." Then have the third and fourth
couples go through the dance.

TAKE A LITTLE PEEK

MUSIC: Reel or Jig

INTRODUCTION:

Allemande left to your corners all,

Right to your partner and grand
chain all,

(Patter call to give time for the
figure.)

Honour your partner and pass her by,
Wink at the next one on the sly,
Bow to the next as you go by.

Swing your own and don't be shy,
(patter)
All swing out and roll them around,
Swing the girl in the calico gown.

CALL:

First couple lead to the right,
Go 'round that couple, take a little
peek,

Back to the centre and swing so
sweet,
Around the couple and peek once more,
Back to the centre and swing all four.
(patter) Swing all four in the middle
of the floor, Swing..!

First couple lead on to the next,
First couple lead on to the last.

Corners face, join left hands and walk once
around each other, back to place.

Partners, face, join right hands and pass
each other on the right. Each gives the
left hand to the next person, passing them

on the left, then the right hand to the next
and so on all the way around until partners
meet at their original position. Girls move
to the left (clockwise) and boys to the right.
Partners join both hands and with right
feet side by side they swing using the "buzz-
step"--marking time with the right foot and
pushing with the left as on a scooter. Walk-
ing or skipping may be substituted.

First couple walk and stand directly in
front of the second couple.

The first couple drops hands, the girl
moves to her right and the boy to his left.
They peek at each other around behind
the second couple.

First couple moves back into the set and
swings twice around.

(As before) The two couples who have
been dancing the figure, swing.
Repeat above figure with the third couple.

Repeat the figure with fourth couple.

The introduction may be used before each
of the remaining three couples goes
through the dance. It may also be used
as a conclusion.

FORWARD AND BACK

MUSIC: Reel

FORMATION: Square

An excellent dance to teach positions,
figures and timing. Allow eight counts
for each movement. Call or prompt for
four counts and then wait for four counts
as the dancers complete the pattern.
Almost any square dance figure can be
used in this manner.

Figure 1:

Head two gents forward and back
Side two gents forward and back
Head two ladies forward and back
Side two ladies forward and back.

Figure 2:

Head two gents do si do
Side two gents do si do
Head two ladies do si do
Side two ladies do si do.

Figure 3:

Head two couples forward and back
Side two couples forward and back
Head two couples do si do (with opposite
person)
Side two couples do si do.

Figure 4:

Head two couples right hand star
Left hand star back to place
Side two couples right hand star
Left hand star back to place.

Figure 5:

Head two couples swing your opposite
Run away home swing your own
The side two couples forward and swing
Run away home and all swing.

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RED RIVER VALLEY

RECORD: Folk Dancer MH 3013*

FORMATION: Square

Each line represents eight counts.

Introduction, Break between couples and
Ending:

Allemande left with your corners
And a grand chain just half way around
When you meet your own then you
promenade her home
Yes you promenade your Red River girl.

(For ending substitute last line)
And you all thank your Red River girl.

Figure:

The first couple right and you balance
Then you circle to the left and to the right
Now you swing with the girl in the valley
(opposite lady)
And you both swing your Red River girl.

Then you lead to the next down the valley
And you circle to the left and to the right
Now you swing with the girl in the valley
And you both swing your Red River girl.

Now it's up to the last in the valley
And you circle to the left and to the right
Then you swing with the girl in the valley
And you all swing your Red River girl.

Repeat with 2nd, 3rd and 4th couples
leading in turn.

* If you want to sing this call without the
record see "Singing Games and Play
Parties" section for tune.

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CIRCLE FOUR, SIX AND EIGHT

MUSIC: Jig

FORMATION: Square

The first couple lead out to the right
And circle four with all your might.
Then lead to the next and pick up two
And circle six that's what you do
Circle six and don't get mixed
Then add two more and make it eight
Circle eight and don't be late
Circle eight 'til you get straight
To your places all and take a swing

---- ---- ---- ----
---- ---- ---- ----
---- ---- ---- ----

Promenade them round the ring.

Remember when adding couples into the
circle, to get in the right place so all end
up in the correct home position.

Repeat figure with the 2nd, 3rd and 4th
couples leading in turn.

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LA CARDEUSE

NATIONALITY: French Canadian
(from Saguenay Region of Quebec)

RECORD: CMH 1506 Reel de Montreal

This dance is reported to be best known in
the region of Lake St. John.

FORMATION:

Square of four couples.

La Cardage (carding, i.e. as of wool)
This figure is a double gallop. The couples
face each other while holding both hands.
The uneven couples (head couples) 4
chassez steps to the centre, 4 chassez
steps back to place. 8 chassez steps
across the set to opposite place, men
passing back to back. 4 chassez steps to
the centre. 4 chassez back to place. 8
chassez steps across to your own place.
The even couples (side couples) do the
same.

The complete dance is as follows:

1. La Cardage (as above).
2. Men right hand star, circle with 8
marching steps then left star back to
place, with 8 steps.
3. La Cardage.
4. Ladies right hand star, circle with 8
marching steps, then left hand star
back to place with 8 steps.
5. La Cardage.
6. The men join hands and circle four
hands round to the left 8 marching steps,
then back to the right. This figure is
sometimes called "the four black hands".
7. La Cardage.
8. The ladies join hands and circle four
hands around to the left with 8 march-
ing steps, then back to the right. This
figure is sometimes called "the four
white hands".
9. All swing corners. All swing partners.
10. La Cardage.

Repeat entire dance as desired.

It is recommended that calls be made in
French where possible.

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LET'S DANCE A REEL

MUSIC: Jig or Reel

FORMATION:

Couples standing in lines. Gents side by side in one line, ladies facing them in another line. Partners face each other.

A traditional favourite of all ages, danced throughout the world with only minor variations. Often danced many times in one evening, some folks dancing, others watching while clapping their hands and tapping their feet, with perhaps the only music a mouth organ, a squeeze box or fiddle, with wooden blocks, spoons or a washboard adding to the beat. In remote areas where there are often lots of extra men, they can and do dance as partners.

The couple at one end starts by stepping forward and turning each other once around and a little bit more, using right hands or hooking right elbows as they do so, then moving to the next person in the opposite line and turning them by the left hand or elbow. Partners meet and turn in the middle by the right, next in line by the left, and so on all the way to the other end of the lines.

When reaching the other end, the active couple may just step back into line and the next couple starts the reel, or they can join hands and sashay up the middle and back down again before stepping into line.

Another very popular version is for the active couple to sashay up the middle, but not back again. Instead they turn away from each other and with everyone in their own line following them, they march down the outside of the set, make an arch at the bottom. Everyone else goes under the arch

and marches back up the hall ready for the next couple to start.

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RHYTHM BANDS

Rhythm bands can be fun by themselves or as accompaniment to the singing or dancing periods. Most of us have taken part in a rhythm band before - even if it was only a hand-clapping or foot-tapping band during some song session. Given a couple of wooden blocks to clap or a metal rod to chime, children and adults too, are delighted by the effects produced. A good rousing tune is almost sure to produce a parade.

Equipment can be of the simplest form. The children themselves will tackle enthusiastically the building of many instruments, if shown how. Here is a chance for music to complement the crafts program or vice versa. A few simple suggestions follow. You and the children can probably add to these.

BELLS:

Sew or fasten a few Christmas wrapping type bells to 12 inches of tape for tying around wrists or ankles.

BLOCKS:

Cut scrap hardwood into 2x2x4 in. or 2x2x5 in. pieces. These may be used in two ways: for clapping together or as sand blocks. Glue or tack sandpaper on one face of each block. Sandblocks are swished together.

STICKS:

Cut old broomsticks into 12 in. lengths to be used for tapping.

CHIMES OR TRIANGLES:

Old railroad spikes or bars of metal hanging on strings and struck with a large nail. Also forks, suspended by strings tied to sticks, and hit by other forks.

CYMBALS:

Nail two tin can lids to the end of a dowel. Make the holes loose enough to allow the lids to hit each other when struck with a stick.

RATTLES:

Oatmeal boxes, plastic food containers, plastic jugs filled with a few beans or a handful of rice make fine rattles.

DRUMS:

Stretch pieces of rubber inner tube across the open ends of large tin cans. Narrow strips of the inner tube cut cross-ways may be used as rubber bands to hold the head of the drum. Nail kegs and small boxes also serve as drums.

TAMBOURINES:

Loosely fasten pairs of metal roofing-nail discs (about 1 in. in diameter) on a stick with small nails. The cupped sides of the discs should face each other for the best tinkling effect. Another way to make tambourines is to attach bottle tops in pairs around the rims of tin or paper plates.

GLASS BOTTLES, JUGS AND TUMBLERS:

These may be tuned by adding water until the proper note is heard when struck with a hard stick. This is a fascinating experiment that may lead to an orchestra.

Pots, pans, mixing bowls, spoons, old bells and rattles, all offer interesting possibilities as instruments. Especially good are lids of pots used as cymbals.

The band keeps the time of the music in the same way you would clap your hands or tap your feet to a good rhythm. Records, piano or good songs can serve as the basis. Variations can take the form of sections of the band playing during different segments of the selection.

Now we come to the question of an instrument on which to play the tunes in this manual. It must be economical and easy for the beginner to handle. Kazoos are inexpensive and fun to play. Sound is produced by closing your lips tightly around the opening and humming the tune. Combs, covered with tissue paper, produce a similar sound. Excellent and authentic-sounding plastic recorders are now available at very low cost. There are several on the market and each comes with instructions. A careful look at the chart will help you get started.

Not only is it an advantage to have a small simple instrument on which to play the tunes, but the children will become interested in the more advanced instruments. Add a few harmonicas, ukeleles or guitars, and you have a playground orchestra. You'll find the effort most rewarding.

MUSICAL SPECIAL EVENTS

Special events are the highlights of the playground week. The children look forward to them and like to help in the planning of each event. They are especially pleased if the event is one to which their parents and friends can be invited.

Here is a list of musical special events:

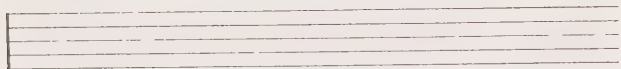
- Community sing-songs with parents and friends
- Choral festival with other playgrounds
- A Fun with Music program
- Folk dance day
- Pageant - Canada Sings
- Noon-hour sings or record sessions
- Music Fair
- Visits by music teachers
- A playground theme song
- "Band" concerts
- A Kazoo or hum-a-tone band
- Musical scrapbooks
- Radio program listenings - jazz and classical
- An operetta - it might even be original
- Create to music - finger painting or crayon drawing
- Cowboy barbecue - sing all the old westerns
- Sing for the shut-ins, hospitals and homes for the aged
- Visiting music stores and museums
- Trips to concerts in nearby communities
- Collecting (on tape) folk songs from parents, grandparents and neighbours
- International Festival (songs, games, dances, foods, crafts, costumes)

HOW MUCH MUSIC MUST I KNOW?

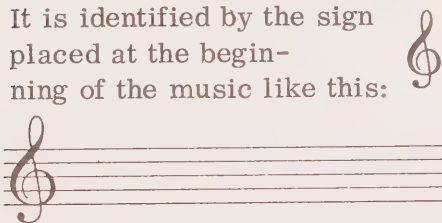
(If you have taken music lessons--don't read this!)

First of all, we need to know the positions of the notes on the staff. There are only eleven notes used in all the music in this entire manual. The positions and names of the notes remain static. They don't move around.

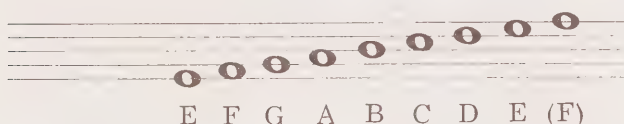
The STAFF is a group of five parallel lines.



It is our playing field. The music in this book uses the TREBLE staff--the one on which tunes are nearly always written. It is identified by the sign placed at the beginning of the music like this:



The notes are named by using the first seven letters of the alphabet, A B C D E F G. If we have to go beyond G we start over again at A. Now, how are the notes placed on the staff? By using the lines and spaces like this:

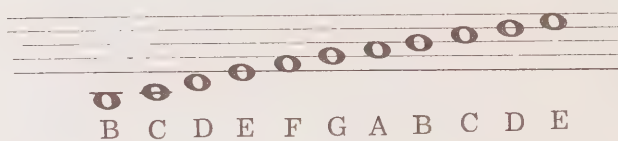


E F G A B C D E (F)

The last one (F) is not used in the music in this book. Instead, we add three notes ahead of the first one--the note E. They are the B, C and D and are indicated by adding one short "ledger line" below the staff to give us an extra line and two spaces to use, like this:



So the eleven notes we will be using are written like this:



Sometimes we have special markings in front of the notes which look like this:

is a sharp and raises the note a "half tone". Example: on F# we sing or play halfway between F and G.

b is a flat and lowers the note a "half tone". Example: on Bb we sing or play halfway between B and A.

♮ is a natural and means that the note is played or sung in its regular position.

There are some pieces of music where it is necessary to have all the F's played or sung as F#'s. This is called the key of G and will look like this at the beginning of the music:



There are also some pieces of music where it is necessary to have all the B's played or sung as Bb's. This is called the key of F and will look like this at the beginning of the music:



(The \flat is on the B line)

Most of the songs and dances in this manual are written in three keys:

Key of C--which has no sharps or flats;


Key of G--which has only one sharp,


$F\sharp$;


Key of F--which has only one flat, $B\flat$.

There are a few "accidentals" scattered through the music such as the $G\sharp$ and $F\sharp$. They are treated individually as they appear and don't affect the whole piece or any other notes in the music.


Next, we need to know how long each note lasts, or the "value" of each note. Counts in music may be fast or slow but they are always evenly spaced. To make it easy we write each note according to its value like this:


--whole note--lets 4 counts go by

--half note--lets 2 counts go by



--quarter note--lets 1 count go by

--eighth note--lets 1/2 count go by

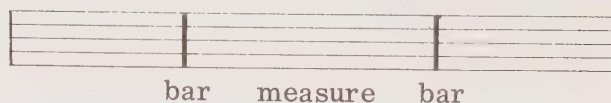
--sixteenth note--lets 1/4 count go by (very short.)

You may notice that each note, as we go DOWN the list is half the value of the one above--or twice the value if we read UP. By joining them together with a "tie" that looks like this  we can get any number of counts--in this example the half note (2 counts) and the quarter note (1 count) tied together make 3 counts on the same note.

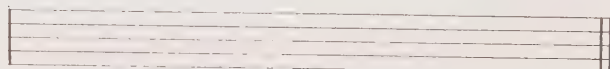
To save a lot of writing there is another way to increase the value of a note by one half. That is by placing a dot after it.

Examples:  = three counts;
 = one and half counts.

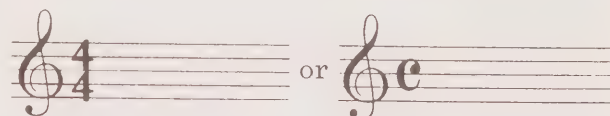
Just one more detail--the measures and how they are marked. In music we show the beginning of each measure by a bar or line across the staff like this:



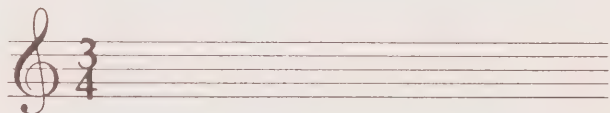
At the end of the music we find two bars.



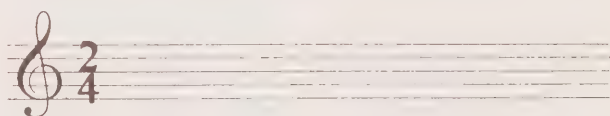
The number of counts in each measure is shown at the beginning of each piece of music like this:



Means 4 quarter notes (1 count each) per measure. The C stands for COMMON TIME because this pattern is used more than any other. This is foxtrot or march time.



Means 3 quarter notes (1 count each) per measure. This is waltz time.





Means 2 quarter notes (1 count each) per measure. This is quick march or dance time.



Means 6 eighth notes per measure. This is quick march or jig time. In 6/8 time it is easier to count ONE for each eighth note, rather than for each quarter note.

There you have it! Of course there are other things to learn later if you are interested. But not for the music in this book or for getting a good start at playing or singing with your group on the playground. To hear these notes which, by the way, are all within easy range for singing, play them on a piano or recorder, or any other simple instrument. With the exception of "B" below "middle C" the range of the recorder is exactly that described above. Most of the music in this book can be played on it. If you have access to a piano the lowest note in our group of eleven is "B" below "Middle C". Get someone to point it out to you, then play the notes like this:

F  is the black key between F and G.
B  is the black key between A and B.



Try it! It's fun!

ACKNOWLEDGEMENTS

For permission to use some of the material in this book, my thanks to the following:

McGraw-Hill Book Company, New York

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Dover Publications, Inc., New York

Eastern Cooperative Recreation School, Detroit

Can.-Ed. Media Ltd., formerly Canadian Folk Dance Service, Toronto

Cooperative Recreation Service, Inc., Delaware, Ohio

RECOMMENDED BOOKS

SONGS

Canada's Story in Song, by Fowke, Edith and Alan Mills. Gage Ltd., Toronto 1965

Songs that trace the development of this country from pre-white man times to the present. Historical background information is included.

Canadian Vibrations, by Fowke, Edith and Bram Morrison. Macmillan Co. Ltd., Toronto, 1972

Songs from Canada's past and present. Includes songs written by some of it's finest contemporary composers.

Folk Songs of Canada, by Fowke, Edith and Richard Johnston. Waterloo Music Co., Waterloo, 1954

The emphasis in this large collection is on songs that are native to Canada and suitable for group singing.

Sally Go Round the Sun, by Fowke, Edith. McClelland and Stewart, Toronto

300 children's songs, rhymes and games.

Favorite French Folk Songs, by Mills, Alan and Jerry Silverman. Oak Publications, New York, 1963

Traditional songs of France and French Canada.

Rohrbough, Lynn. Various sets including songs of many nations. Cooperative Recreation Service, Delaware, Ohio

Pocket size, inexpensive songbooks, chosen with group singing in mind.

American Folk Songs for Children, by Seeger, Ruth Crawford. Doubleday Co., New York, 1948

Songs and singing activities for younger children.

DANCES

Traditional Canadian Dances, by Everett, Bert. Canadian Folk Dance Service, Toronto, 1967

35 square dances and round dances. Includes helpful tips for new callers, and recommended records.

Folk Dances for Fun, by Farwell, Jane. Cooperative Recreation Service, Delaware, Ohio

25 international dances and singing games with music and leadership ideas.

Folk and Square Dances, by Geddes, Jack. Canadian Folk Dance Service, Toronto, 1971

Directions and record numbers for over 100 international dances. Many are appropriate for children.

Folk Dancing, by Richard Krauss. MacMillan and Co., New York

Games, dramatics, and a large section on dancing, with music and leadership information.

Handy Folk Dance Book, by Rohrbough, Lynn. Cooperative Recreation Service, Delaware, Ohio

66 popular group dances from 12 nations with music and leadership information.

All Join Hands, by Melamed, Lanie. Folk, square and contra dances, singing games and play parties. Excellent guidelines for teachers are included.

Handy Square Dance Book, by Rohrbough, Lynn. (See previous page) Over 100 square and country dances from the USA. Includes several tunes.

SINGING GAMES AND PLAY PARTIES

Singing Games and Play Party Games, by Chase, Richard. General Publishing, Toronto. Traditional games and dances from the Appalachian Mountains. Music is included.

Handy Play Party Book, by Rohrbough, Lynn. Cooperative Recreation Service, Delaware, Ohio. Over 100 play parties from the USA. Music is included.

GAMES

Handbook of Recreational Games, by Boyd, Neva L. General Publishing, Toronto, 1973. Eighteen categories of games with up to 59 games in each category.

Games, by Harris, Frank. Eastern Cooperative Recreation School, 1972, c/o Shelley G. Garshowitz, 25 Belsize Drive, Toronto M4S 1L3 (or c/o the author at United Community Services, 51 West Warren Ave., Detroit, Michigan 48201.) All the games in this collection have been tested and used for over 30 years in leadership courses at the above mentioned school. Included is a chapter dealing with the philosophy and skills of games leadership.

Children's Games from Many Lands, by Millen, Nina. Friendship Press, New York, 1965. Games from many parts of the world. Music included for the singing games.

RECOMMENDED RECORDS

Birds, Beasts, Bugs and Bigger Fishes, sung by Pete Seeger. Folkways, FC 7011

Birds, Beasts, Bugs and Little Fishes, sung by Pete Seeger. Folkways, FC 7610

Canada's Story in Song, sung by Alan Mills. Folkways, FW 3000

Canadian Folk Songs, a Centennial Collection. RCA-05-100

Children's Jamaican Songs and Games, sung by Louise Bennett. Folkways, FC 7250

Folk Songs of Canada, sung by Charles Jordan and Joyce Sullivan. Hallmark, CS-3

Folk Song Carnival, sung by Hap Palmer. AR-524

Folk Songs for Young People, sung by Pete Seeger. Folkways, FC 7532

French Folk Songs for Children, sung by Alan Mills. Folkways, FC 7208

Goofing Off Suite, sung by Pete Seeger. Folkways, FA 2042

Indian Music of the Canadian Plains, vocal and percussion. Folkways, P 469

Irish & British Songs from the Ottawa Valley, sung by O.J. Abbot, Folkways, FM 4051

Lightfoot, sung by Gordon Lightfoot. United Artists, UAS 6487

Lumbering Songs from the Ontario Shanties, collected by Edith Fowke. Folkways FM 4052

Music of the World's People, Vol. V,
Henry Cowell, editor. Ethnic Folkways
Library, FE 4508

Singable Songs for the Very Young,
sung by Raffi. Troubadour Records,
TR-002-C1

More Singable Songs for the Very Young,
sung by Raffi. Troubadour Records, TR-004

Song and Playtime, sung by Pete Seeger.
Folkways, FC 7526

Songs and Games of Canadian Children,
sung by children. RCA T56494

Songs and Fiddle Tunes of Canada,
sung by Alan Mills and Jean Carignan.
Folkways, FG 3532

This Land, sung by The Travelers.
Arc A 250

Whoever Shall Have Some Peanuts, sung
by Sam Hinton. Folkways, FC 7530

You'll Sing a Song and I'll Sing a Song,
sung by Ella Jenkins. Folkways, FC 7664

THE FOLLOWING RECORDS COME WITH INSTRUCTIONS

A Child's Introduction to the Great Composers,
orchestra under the direction of Mitch
Miller. Golden Records LP111

A Child's Introduction to Jazz, narrated by
Cannonball Adderley. Wonderland RLP
1435

Counting Games and Rhythms for Little Ones,
Ella Jenkins. FC 7056

Holiday Songs, Alan Mills and Carroll
Rinehart. Bowman Records B-2055

Marches, Lucille Wood, editor. Bowman
Records BOL-54

Nature Songs, Joseph Marais and Miranda.
Motivation Records, MR 0318

More Nature Songs, Joseph Marais and
Miranda. Motivation Records, MR 0320

Nature and Make Believe. BOL NO. '52
XTV 82007

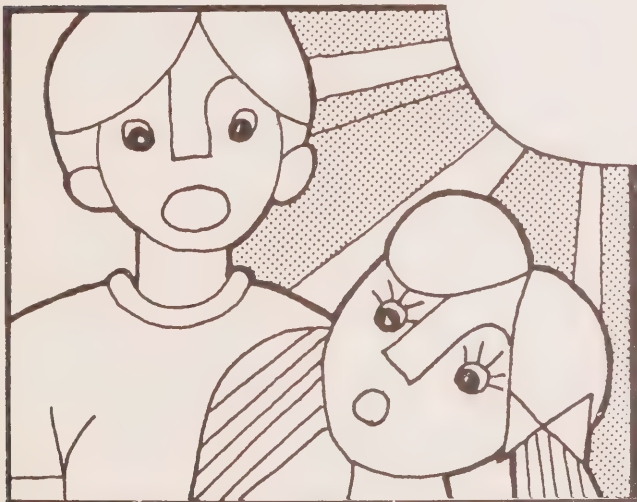
One Elephant, Deux Éléphants,
a children's record for the whole family.
Sung by Sharon Lois and Bram.
Elephant Records LFN 78-01

Peter, Tubby and Pan (Peter and the Wolf,
Tubby the Tuba and Pan the Piper).
CL 671

Rhythms of the World, narrated by
Langston Hughes. FC 7340

Space Songs, Tom Glazer and Dottie Evans.
Motivation, MR 0312

Weather Songs, Tom Glazer and Dottie
Evans. Argosy, MR 0322



ADDITIONAL RESOURCES

Where to learn more about folk dancing:

The Ontario Folk Dance Association publishes a monthly magazine, Ontario Folk-dancer, that contains listings of dance classes and special events. Articles of interest to folk dancers are also included. Write c/o Heidi Fiebig, 43 Cynthia Road, Toronto, Ontario M6N 2P8

Where to buy folk and square dance records:

Canadian Folk Dance Service
185 Spadina Avenue
Toronto, Ontario
M5T 2C6

Bouthilier Musique
6505 St. Hubert
Montreal, Quebec

Where to borrow books, films, tapes, etc.:

Resource Library
Ontario Ministry of Culture and Recreation
77 Bloor Street W.
5th Floor,
Toronto, Ontario
M5S 1M2

Where to buy "Limber Jack":

Folklore Centre
284 Avenue Road
Toronto, Ontario

Alistair Brown
9 Prospect Avenue
London, Ontario

Wood Heatin'
Box 129, R.R. No. 1
Gilmour, Ontario

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